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"KLEIDER MACHEN LEUTE" AND DÜRRENMATT'S "PANNE"

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Friedrich Dürrenmatt, perhaps at present the most successful playwright on the German stage, is not only a dramatist and writer of prose fiction but also very essentially a literary theorist. In substance and structure his plays consciously reflect dramatic theories both past and present, but they are not allowed entirely to speak for themselves. Dürrenmatt likes to add to them short commentaries by which, for example, it becomes completely clear that *Der Besuch der alten Dame* has been properly classified as a tragi-comedy, while the sadistically brutal *Ehe des Herrn Mississippi* is a comedy. Dürrenmatt's latest novel, *Das Versprechen*, is not so much an excellent detective story as a critique of the genre. In the prose comedy *Griechen sucht Griechin* Dürrenmatt gives his criticism a different twist again by writing two separate conclusions, the second one an ironical happy end which he says is intended for lending libraries. *Die Panne* (Zürich, 1956) is a short novel in which the theoretical purpose of the work is shown in the subtitle, *Eine noch mögliche Geschichte*.

Die Panne is divided into two parts, the first of which is an essay on the question of whether there are any possible stories left for the writer. Contemplating this problem, Dürrenmatt asserts that a writer must meet the needs of the day, though not of course in competition with newspaper gossips and those who tell all in the popular magazines. Telling about himself is particularly repugnant to Dürrenmatt with his ridicule of those authors who hope to achieve immortality merely by being frank about their private lives; and as for the celebrities of the moment with their "interchangeable dollar faces," there are enough stories about these as it is. Is there then anything left at all to say about life for an author who is determined to preserve his own privacy, presenting his work in the manner of a sculptor with only the surface showing? Daily life for Dürrenmatt has lost its connection with the laws of the universe. It is governed no longer by necessity but by chance, and accident takes the stage while fate has withdrawn behind the scenes. Everything depends for people today on the smooth functioning of the machinery with which they have surrounded, even identified themselves. When the machinery

breaks down there may be something worth telling, something through which a glimpse of truth might possibly be caught.

In a breakdown of the now ubiquitous machinery Dürrenmatt has found a point at which he can perhaps add a little to what his predecessors have already said about human existence. For the implication is plain that the poets have said everything, and that Dürrenmatt's own task must be to search for those aspects of life today which permit as it were an extension of the literature of the past. It is further implied that the point at which modern existence might be forced to yield a glimpse of its truth can be brought more clearly into focus by contrast with some related point in the past. The reference to the past will of course be visible only in the lines of the finely chiseled surface and will be left for the reader to rediscover for himself.

The answer to the question set in the first part of *Die Panne* having been given, it remains for Dürrenmatt to tell in part two the actual story of a mechanical collapse. He chooses the collapse of an automobile, that piece of mechanism with which the individual is most closely involved today. There is of course nothing new in identifying a man with the vehicle he rides in, and here the literary reference suggests itself. A hundred years ago it was still possible for Gottfried Keller to create a case of mistaken identity by placing a tailor in a carriage which looked as though it belonged to a duke, while allowing the hero to express his own identity by means of his clothes. Today, of course, not only does a duke look like everybody else, but there is no such thing as a car that looks like a duke's. Moreover, at a time when the creations of Parisian *haute couture* are produced by the thousand at seventeen ninety-five for American housewives almost before their originators have unveiled them, clothes no longer mark the individual and his place in life but deliberately stress his submergence in an egalitarian society. Yet even so there is still a lingering truth in the saying that clothes make the man when it is translated to fit the peculiar fact that somehow today a mass-produced car can make the man. In *Die Panne* Dürrenmatt has presented in the central figure a man who has come to think of his own existence in terms of his car, much as Keller's Wenzel Strapinski saw himself above all in relation to the particular style of clothing he affected.

Except for their approximately equal length and their satirical intention there is superficially little resemblance between *Kleider machen Leute* and *Die Panne*. Keller's story takes the outward form of a leisurely Victorian romance in which a poor young man after a courtship characterized by the usual indispensable vicissitudes is suitably rewarded with the hand of a rich young woman in a world where serious problems are not allowed to exist. In *Die Panne*, on the other hand, the action moves with the swift suspense of a murder mystery crowded into a single evening, and only mocking echoes are heard of anything that might be called romance. A closer examination of the two stories, however, yields parallels so striking as to place beyond doubt the conscious desire of Dürren-

matt to illuminate the contemporary dilemma by means of comparison and sharp contrast with the deceptive harmlessness of the human society depicted by his great fellow countryman in *Kleider machen Leute*.

Keller's hero is a young journeyman, still the typical figure on the roads of Europe in the middle of the last century. A tailor by trade, the young man is without work and penniless, but he is dressed with great elegance in a cloak and fur cap fit for a nobleman. This clothing, his one satisfaction, is not always an advantage, since it makes begging quite impossible for the famished wearer. On the other hand, when the tailor by purest chance arrives in a nobleman's coach at the door of the best inn in a small town, nobody has any difficulty in believing the rumor that he is a count, the more so as a certain gentility in the young man's personal appearance tends to substantiate the impression created by his clothes. Though at first dismayed on finding himself conducted to the hotel dinner table, the tailor capitulates to his hunger and soon allows himself to be very extensively regaled with the plentiful food and choice wines of his flattered host, while the cook hovers admiringly in the background. It is not long before the "count" is joined by some prosperous townspeople looking for amusement, and he accepts their invitation to drive with them to the country place of one of their friends to try some new wine. The afternoon is spent not only drinking but also playing cards, at which the originally shy and hesitant guest proves to be very lucky. After an evening of dining and more wine the count is returned to his quarters at the inn, where he ascertains somewhat to his surprise that his once empty pocket is now indeed comfortably filled with the money he has won at cards. Taking a turn in the town next morning he observes numerous instructive inscriptions adorning the houses and concludes that he must have been deposited in a "sort of moral Utopia where unequal fate is counterbalanced, and at times a traveling tailor is turned into a count." The reflection serves to hasten a transformation in the young man, who up to now has acquiesced in playing the count merely because people seemed to expect him to. Reluctance and the desire to escape have almost vanished, and the tailor decides to live with gusto the life of an exiled young nobleman. Since the talent for such a life has always been present within him "like colors in a raindrop," Wenzel Strapinski is able to play the part convincingly, making himself the hero of an "agreeable novel" which animates and diverts the whole town. In the swift evolution of his personality it is not long before the count completely loses his senses -- as Keller puts it -- and becomes formally engaged to make a countess of the local heiress.

Meanwhile the count's new friends include a sceptic who cannot believe that the stranger is really to be identified with the carriage in which he arrived and who is in fact convinced that the two are incongruous. Discreet investigation confirms this suspicion, and on the principle of "the play's the thing" a pantomime is arranged to bring the truth to light. It is the season of *mardi gras* festivities, but even without such an excuse

the local people are sufficiently addicted to games and entertainments of all kinds to express no surprise when their neighbors from the next town offer to put on a show for them. In the culminating scene of the pantomimic play on the proverb *Kleider machen Leute* the unfortunate count is shown in his double existence and stands revealed as the journeyman he really is. Or is he? What are we, asks Keller, that a ridiculous masquerade on *mardi gras* is to determine whether we are happy or unhappy?

Whatever may be the answer to Keller's question, the humiliation suffered by Strapinski is as severe as if he were really a nobleman in disgrace. Here the hero's past is not without significance. His father, a poor school master, had died young, leaving his mother in poverty so drab as to offer her no hope for anything but a life of hard work unrelieved by even the modest pleasure she had taken hitherto in dressing herself and her only child with a little more chic than could be seen elsewhere in the village. This poor widow had of course been unable to give her son the education demanded by the middle-class professions, and so Strapinski's innate yearning for distinction, his desire to rise, even if only for a moment, "high above all those who are neither happy nor unhappy and yet never want to die," could be little but an empty dream.

Now, however, the dream seems to have come true, though Strapinski knows inwardly that his luck cannot last and foresees suicide as a possible future way out of his false position. What he has not foreseen is that events might force his hand. And so, when the poor tailor stands deserted by all the friends who had flattered the count, he is unprepared. He knows only that he cannot go back to the old existence which has never represented reality for him. An insubstantial wraith, his instinct sharp enough only to turn him away from the place where he can exist only as a count, he floats into the night. Benumbed by too much feasting and drinking, by the bitter cold, and by his own stupidity, fearful too of being overtaken by his tormentors, he now lies down in the snow to sleep and die.

The story could end here, were it not for the fact that Keller explicitly made Strapinski the hero of a pleasing novel and therefore owed the reader a more cheerful conclusion. Moreover Keller did not, as Dürrenmatt wishes to do, relegate fate to the wings and leave the stage to chance alone. Fate, in fact, is a favorite with Keller, even though he has here playfully dressed it in petticoats. The lady in the case, in brief, rescues her impractical lover and, with determination aided by her not inconsiderable inheritance, makes of him the man of consequence he has always longed to be. It is of course beyond her power to confer on him a patent of nobility, but this is not necessary. Nineteenth century society had other rewards to offer an underprivileged young man like Strapinski, who is perfectly capable of accepting a compromise solution in which there are "keine Romane mehr," as the lady resolutely says. In the final transformation Strapinski becomes a prosperous merchant tailor, the very

picture of shrewd middle-class complacency surrounded by ten or twelve children.

Alfredo Traps, the central figure of *Die Panne*, is also in textiles, synthetic of course. Like Strapinski an only child, he too has known poverty and hopelessness. With tears in his eyes he tells of his early misery: how his father had worked in a factory while his faded mother had taken in washing. He himself was permitted to attend only the elementary school. Selling things from door to door, he had struggled to rise in a society in which his embittered father had seen a promise of justice nowhere but in the false doctrines of Marx and Engels. But Alfredo Traps makes it clear that for him the struggle was not unfruitful. Miles of country lanes on foot were followed by more and more miles of highways in a modest but unflagging Citroën, and when the moment came, the salesman Alfredo Traps was ready for the post of regional representative for his firm. The Citroën could go, to be replaced by an impressive bright red de luxe model Studebaker.

When the second part of *Die Panne* opens Alfredo Traps is on the road in his Studebaker, the typical traveling man of the twentieth century. Conditions are ideal: main arterial highway, late afternoon on a perfect June day, and no reason why Traps should not reach within an hour the large city where he lives with his wife and four children. But then the Studebaker simply will not go any further, for no visible reason at all. The mechanical diagnosis is irrelevant. All that matters is that the car is towed away, and Traps abandoned in the nearest village. Up to now everything has been pure chance, just as when Strapinski arrived at the inn door in his borrowed carriage. Now, however, in both instances a choice has to be made, and in both instances the choice involving inconvenience and effort is rejected. Strapinski fails to break through the cluster of onlookers and turn away from the inn where he is soon to play the gentleman; Traps, tempted by the hope of a village adventure in keeping with his Schlaraffia club role of Marquis de Casanova, fails to take the walk to the nearest railway station for the rather complicated little journey home.

The choice having been made, both Strapinski and Traps are caught. By purest accident Traps accepts shelter for the night at the pleasant villa of an ancient retired judge. He is then forced by common courtesy to accept further his host's invitation to dinner, a dreary prospect since the company is to consist of two more superannuated jurists with whom Traps cannot possibly have anything in common. The two arrive, followed by a third old man with a bald head, and Traps, with melancholy thoughts of the amorous adventure he might have had, resigns himself to a dull evening. Then over the apéritif, one of the guests expresses the hope that Traps will play their little game with them. Unlike Strapinski's friends, the old jurists do not play cards, but they meet in the evening to play their old professions, often enacting celebrated cases such as those of Socrates, Joan of Arc, or the Reichstag fire. They have a judge, a public

prosecutor, and a defense attorney, and all they need is a defendant. Tonight of course it will be good sport if Traps will play the defendant. Thinking of what he is going to be able to tell his friends of the Schlaffia club, Traps begins to be amused. The evening is perhaps not unpromising after all. Of course he'll be the defendant, and while he marvels at the quality of the hors d'oeuvres and wines which are now served, he abandons himself to pleasant anticipation of the legal game to follow. He is, to be sure, not able to oblige even his own attorney with the revelation of a crime he has committed, but he is now prepared to await with amusement what the prosecutor will accuse him of.

The cook, who is never far out of sight and who is at least as curious about strangers as her colleague in *Kleider machen Leute*, has meanwhile served the trout accompanied by a light and heady Neuchâtel. By this time everyone is in a marvelously good humor, and in the course of the most amiable conversation in the world the former prosecutor learns of Traps' past struggles, and of how he had acquired his stylish Studebaker only a year ago following the death of his business predecessor and his own promotion to his present position. "What luck, we've turned up a body," says the delighted prosecutor over the veal roast, and the anticipated legal game promises to become really entertaining. The whole thing is like a fairy tale to Traps. For Strapinski a novel, for Traps a fairy tale, the realm of poetic justice.

The enormous meal, a menu like those of the nineteenth century when people still dared to eat, as Dürrenmatt says, goes on, and Traps, increasingly affected by the unaccustomed quantities of food and wine, identifies himself more and more with the role he has agreed to play. Like Strapinski he has been forced by circumstances to play a part, but now he too is transformed and becomes one with his assumed personality. To be sure there are moments of doubt, when he hears for example that the bald-headed man is a retired hangman, or when the others are so diverted by his naiveté in not even having noticed that his formal hearing has already begun. Such feelings of anxiety are quickly overcome however, and Traps is only too eager to go on playing his part in the really charming fairy tale. He too has unwittingly entered a moral Utopia where pious mottos in praise of righteousness adorn the furniture in the living room, and outside the Salvation Army can be heard singing "Let the blessed sunshine in." And here, where justice prevails, Traps proves to be not the plain — even though successful — salesman he appears to be, but the extraordinary individual he always secretly yearned to be.

Step by step Traps is induced by the brilliant questions of the prosecuting attorney to admit how much he had resented the dead man whose place he has taken. In growing alarm the defense attorney tries to warn his "client" that he is saying too much, but Traps is unwilling to forego the keen satisfaction of airing his frustrations before so interested and sympathetic an audience. Indeed he goes further, boasting of his affair with the dead man's wife, whom he no longer sees. After all, the whole

thing is a game, and his business rival died of a heart attack, so why not contribute to the enjoyment of the evening by cooperating with the delightful prosecutor, who now embraces Traps as a brother? For an instant he feels that things have gone too far when the prosecutor suggests that they have uncovered a murder, one which was far too ingenious for the blundering procedures of the law. However, in the growing attachment he feels for this prosecutor who is so well able to appreciate him, Traps quickly regains his good humor and is soon swelling the chorus of drunken merriment in which only the defense attorney does not participate.

It remains for the prosecutor to prove the defendant's guilt, and Traps, exclaiming for the second time, "Wie im Märchen," is curious to hear how he proposes to do so. Reconstructing the events preceding the death of Traps' former chief, the prosecutor notes that the suspicion of murder first arose in him when he learned that Traps had been the owner of a smart Studebaker for scarcely a year. Like the sceptic in *Kleider machen Leute* who sensed the incongruity of Strapinski and the ducal carriage, the prosecutor finds in the Studebaker reason to doubt the person of Traps. From the threads of the defendant's confessions and boasts and his own observations of human nature the prosecutor now weaves a fabric of intrigue through which poor Traps sees himself as a master mind who has engineered the crime of the century. Again a play has revealed a double existence, but with the difference that here the play has brought to light not miserable, unbearable reality, but a grotesque though fascinating distortion of the truth.

Over mountains of cheese and yet another vintage wine, Traps not only accepts this transformation of his personality, but punctuates the prosecutor's hypotheses with corroborative facts to the despair of his own attorney. When it is demonstrated by the counsel for the defense that an average man like his client is incapable of the subtlety imputed to him by the prosecution, Traps is indignant, his anger only increasing when his attorney talks of the mental breakdown Traps has evidently suffered with the breakdown of his Studebaker. With cake in his right hand and brandy in his left, Traps now insists that of course he has committed a deliberate murder. He rejects the plea of his attorney and demands judgment, yes punishment. In the death sentence he receives he sees the acknowledgment of his true abilities and the justice he has always craved. Like Strapinski he has lost his senses; he too cannot go back to his old existence. Day is already breaking when in a stupor he staggers upstairs to his room, happy as he has never been in the insignificance of his bourgeois life.

The senile and inebriated jurists below — the hangman has collapsed on the stairs in his attempt to escort Traps to his room — are meanwhile drawing up a learned sentence of death to present to their new friend as a little memento of the successful party. When however they come to lay the witty document on their guest's bed it is too late: human existence has been shown to hang indeed upon a ridiculous masquerade. Deprived

of his Studebaker by a breakdown Traps has lost his grip on a reality which now seems unbearable to him in its banality; the man with the Studebaker no longer exists and has been replaced by the hero of a fairy tale in a sphere where the yearning for justice is fulfilled. The new significant existence of the fairy tale can be bought however only by paying the penalty by virtue of which alone it is legitimized. For Strapinski death had seemed to offer a way out; for Traps it is a way in. There is of course a woman in Traps' case too, his neglected and disillusioned wife, who too often has waited for him on evenings when he did not come home. But she has no compromise to offer him. For Traps there can be no new transformation. The society to which Dürrenmatt holds up the mirror in the manner of his predecessor a hundred years ago has given Traps all it has to offer anyone. All, that is, except the formal education of which Traps was deprived in his youth. If a life of outward success in this society is suddenly revealed as meaningless and unacceptable there can be no solution. The breakdown is inevitable and final.



MUSIL'S MUSICIANS

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When Robert Musil published two of his Novellen in 1911 he chose the very characteristic title *Vereinigungen* for the slender volume. Thus very early he began to give utterance to a problem which he was to take up again and again in each of his succeeding works: that of the individual who tries to break through his shell of isolation in an attempt to achieve communication, understanding, and love. Recent Musil critics such as Boehlich¹ and Fischer² have clearly noted his preoccupation with this problem. The individual's search for love is one of the main themes of his novel *Der Mann ohne Eigenschaften*, and the proposed solution for this novel represents a new and bold attitude towards the fulfillment of its hero, albeit not capable of realization in this world.³ Musil studied the psyche of modern man more profoundly than many of his contemporaries. He wanted to show the chasm that separates man from man and the difficulties he encounters in bridging it. At the same time he wanted to reveal the falseness and superficiality that abounded in so many of the solutions offered by others for that problem.

Bearing this in mind, an inquiry into Musil's description of musicians and their making music might be justified, particularly as they appear in *Der Mann ohne Eigenschaften*. For music has always been held to be one of the great unifying forces of mankind. True enough, the hero of the novel, Ulrich, by training an engineer and a mathematician, is profoundly unmusical. However two of the hero's closest friends and important characters of the novel in their own right are musicians. Musil's discussion of music in connection with them is important, since it leads to his theory of emotion that he was to develop on a larger scale in the third and unfinished volume of the novel. In this paper the investigation will be restricted to the first volume, particularly chapter thirty-eight, entitled: "Clarisse and her Daemons"⁴

Ulrich's two musical friends are Walter and Clarisse, a married couple. Clarisse is a very high-strung, nervous young woman, Walter an aspiring artist. They are childless. Since their marriage, some three years ago, they have been living in a small house on the outskirts of the city. There Clarisse had hoped Walter would find himself and begin a distinguished career in one of the arts. But when all difficulties are overcome and con-

¹ Walter Boehlich, "Untergang und Erlösung," *Akzente*, I (1954), pp. 35-50.

² Ernst Fischer, "Das Werk Robert Musils," *Sinn und Form*, IX (1957), pp. 851-901.

³ W. Braun, "Musil's Siamese Twins," *The Germanic Review*, XXXIII (1958), pp. 41-52.

⁴ Since completion of this paper I have seen a discussion of this chapter as a typical example of Musil's style in the Harvard dissertation of Burton L. Pike "Perspective and Characterization in the Works of Robert Musil" (Harvard University, 1957).

ditions almost perfect for creative effort, Walter remains artistically barren. He does not seem to be able to concentrate sufficiently, nor does he find inspiration from the kind of life he lives. He becomes an average husband, unable to accomplish anything serious as either painter or musician. To cover up for his failure, Walter begins to praise simple, everyday, inartistic life. Above all he desires a child from his wife. Clarisse, who has been cruelly disappointed by her husband's vain attempts, then refuses herself to him.

The reason for Clarisse's refusal is to be found in her overeager reading of Nietzsche, whose works she has received from Ulrich as a wedding gift. Beda Allemann⁵ has commented on the fact that no other author is quoted in *Der Mann ohne Eigenschaften* as often as Nietzsche, and that Musil has put all these quotations into the mouth of Clarisse. Musil uses the character of Clarisse to castigate the Nietzsche worshippers of the generation of 1913 by showing what damage such zeal can create. Her enthusiasm leads her towards a more and more dangerous position on the road to possible madness. Musil wants to underscore ironically the hazards and instability that Clarisse's pre-occupation has brought upon herself, and in doing so he takes issue with a dominant intellectual movement of his time.

Both Walter and Clarisse are accomplished musicians, and in their predicament they turn more and more to music. Walter plays Wagner, admittedly as an escape from his sexual frustrations and artistic failures. Clarisse on the other hand believes "genius to be all a matter of will."⁶ Thus she tries "with wild energy" (I, 56) to become a master pianist. She can practice for days on end "driving her fingers like ten lean oxen that were to wrench some overwhelming weight out of the ground" (I, 56). In Clarisse's world, deeply influenced by Nietzsche, resolution and tenacity, will and physical effort open the road to extraordinary creation. It is for this reason that she despises her husband, who cannot resist his weakness. Whenever Walter plays the piano he turns to improvisations of Wagner operas. Musil's ironic treatment of Walter and Clarisse is perhaps best shown by the fact that he portrays these two people, who have completely different views of music, playing the piano together.

A visit of Ulrich at Walter's and Clarisse's and Musil's rendering of Ulrich's impression of their making music together furnishes again proof of their particular predicament. Ulrich happens to come upon his friends when they are playing the piano together. They are so absorbed by their music that they do not observe the visitor at all. In this instance they are playing Beethoven's "Hymn to Joy," and Musil comments on Ulrich's impression of music and players: "The millions sank, as Nietzsche de-

⁵ Beda Allemann, *Ironie und Dichtung* (Pfullingen, 1956), p. 36.

⁶ Robert Musil, *The Man without Qualities*, translated by Eithne Wilkins and Ernst Kaiser (New York, 1953), vol. I, p. 56. Page references preceded by Roman numerals refer to the two volumes of this translation, quoted with the kind permission of Coward McCann, publishers.

scribes it, into the dust in awe, the hostile frontiers dissolved, the gospel of universal harmony reconciled and united those who had been separated. The two of them had forgotten how to walk and to talk and were about to soar up, dancing, into the ether" (I, 50). Taking Clarisse's background into account it is not surprising that Musil has taken his illustration almost verbatim from Nietzsche's *Birth of Tragedy*.⁷ But again, in keeping with Musil's ironical portrayal of Clarisse, the passage stresses the excitement that Nietzsche ascribes to the Dionysian element in art, particularly to music.

Now very briefly, what does Nietzsche consider the Dionysian element in art? Nietzsche finds it exemplified in the loss of individuality as it is experienced by people during musical and religious rites. An individual in this state loses the feeling of separateness and feels himself one with all men and all nature. If applied to art, that would mean that the Dionysian spirit is basically found in the performer. For it is based upon wild and unrestrained activity of the whole being. The performing artist surrenders himself so completely "to the impulse working in him that he loses all sense of himself."⁸ In doing so he overcomes his pain and longing, his awareness of the fragmentation of nature, of her decomposition into separate individuals. Thus relief is obtained by the artist in performing, i.e. by physical activity that involves his whole being.

It is interesting to note how Musil ironically introduces the Nietzschean concepts into his own discussion of Walter and Clarisse. They are playing the piano together and are thus performing and not only listening to music. The most obvious characteristic of their playing is violence, again an ironic allusion to the Dionysian principle. Walter and Clarisse play the piano "so violently that the spindly arty-crafty reproduction furniture was jumping about and the Dante Gabriel Rossetti prints were trembling on the walls" (I, 165). A visitor appearing at this most inopportune moment "got the full blast of thunder and lightning in his face" (I, 165). This violence not only affects the room and the furniture but finds exaggerated expression in the players themselves. "Their faces were flushed, their bodies hunched, and their heads bobbed and jerked up and down, while splayed claws battered at the rearing bulk of sound" (I, 50). Even before Walter and Clarisse begin to play they are both in a state of extreme physical excitement, and again Musil's overwrought wording increases the ironical atmosphere. "It was the moment when pianists rein their blood in, in order to give it its head like four parallel stalks, while with their hindquarters tensed they hang on to their little stools, which keep wobbling on the long neck of the wooden screw" (I, 166). Physical excitement, an attitude usually connected with the Nietzschean Dionysian mode, is treated by Musil in a highly ironical manner as part and parcel of Walter and Clarisse's playing.

⁷ Nietzsche, *Collected Works* (New York, 1924), vol. I, p. 27.

⁸ H. A. Reyburn, *Nietzsche* (London, 1948), p. 124.

In its essence their excitement is related to the physical violence that precedes the sexual act — again an ironical treatment of a Dionysian characteristic. Musil likens the sound of the piano to that of a “rutting stag” (I, 51), and the players go about their activity with “their faces flushed” (I, 50). Moreover, Musil’s account of Walter’s and Clarisse’s physical excitement lends strength to this assumption: “Something immeasurable was happening. A dimly outlined balloon filled with hot emotion was being blown up to bursting point, and from the excited fingertips, from the nervous wrinkling of the foreheads and the twitchings of the bodies, ever more and more feeling radiated into the monstrous private upheaval. How often, one wondered, had all this happened before?” (I, 50). Physical excitement raises the emotions to a boiling point in a private and often recurring situation. An ironical allusion to the sexual act seems fairly obvious here. And Musil employs an even more telling metaphor when the visitor interrupts Clarisse and Walter. The latter cannot help going on for a few beats, and Musil remarks that “the interrupted outpour still writhed under Walter’s hand” (I, 165).

While Musil describes in a highly ironical manner the Dionysian antics of Walter and Clarisse, he does, interestingly enough, introduce also their opposite pole in the realm of art, the Apollonian mode. But here Musil sheds the ironic approach and adopts a highly serious attitude. In this new allusion Musil follows Nietzsche, who asserts that in the Apollonian attitude the artist escapes from the cruelty of the world into a realm of beautiful forms and appearances in which the mind can find refuge. Just as participation and wild activity are characteristic of the Dionysian mode, so is contemplation of the Apollonian approach to art. And similarly while music is the art most appropriate to the Dionysian element, the plastic arts and architecture correspond to the Apollonian. It is Nietzsche’s conviction that these two approaches to art are in relation of thesis and antithesis to each other, “even as roses break forth from thorny bushes,”⁹ and interact constantly.

Musil alludes to a somewhat similar phenomenon, a dialectic relationship which prevails in the performance of his players. Of Walter and Clarisse he states that they “shot away like two railway-engines racing side by side” (I, 166). But the music that they were playing “came flying towards their eyes like the glittering rails, then vanished under the thundering engine and spread out behind them as a chiming, resonant, miraculously permanent landscape” (I, 166). The players are, ironically again, likened to railroad-engines, a metaphor which expresses violence, speed, and extreme physical activity. However out of all this passing fury there emerges a “chiming, resonant, miraculously permanent landscape.” Corresponding somewhat to Nietzsche’s dialectic, Musil’s locomotive metaphor of force and violence engenders a permanent landscape.

Yet another aspect of the metaphor deserves investigation. Musil likens, ironically as it has been pointed out, the players to steam engines on paral-

⁹ Nietzsche, *Collected Works* (New York, 1924), vol. I, p. 35.

lel rails. But it is precisely the most characteristic aspect of parallel rails that they do not ever meet. In contrast with Nietzsche's loss of individuality in the Dionysian mode of art, Musil's ironic references to Walter's and Clarisse's Dionysian-type of music show that they do *not* lose their individuation while they play. "During this furious, rushing journey these two people's separate feelings compressed into a single feeling: hearing, blood, muscles, all were swept helplessly along by the same experience. Shimmering, inclining, curving, walls of sound forced their bodies on to the one track, bent them as one, and widened and contracted their breasts with their united breathing. Precise to a fraction of a second, gaiety, sadness, anger and fear, love and hatred, longing and weariness went flying through Walter and Clarisse" (I, 166). Musil seems to suggest that the bodily activity of making music creates a purely physical bond depending upon the physical and emotional content of sound but lasting only for that fraction of a second when the physical, sensory experience strikes the two players with equal strength.

This extremely short-lived sensory communion is not a voluntary one, but passively experienced by Walter and Clarisse. Musil compares them and the effect music has on them to the occurrences during "a great panic, when hundreds of people, who just a moment earlier were in all respects distinct from each other, make the same lashing movements of flight, utter the same senseless cries, open wide their mouths and eyes all in the same way, as they are swept to and fro together by the same aimless force, swept to the left and right, yelling, twitching, trembling, all pell-mell" (I, 166). When Walter and Clarisse play, they are momentary victims of an overpowering force against which there is no possible resistance. However, there is according to Musil a tremendous difference between the union that is the result of such a panic and that caused by the playing of music. For Walter's and Clarisse's musical union has "not the same mindless, overwhelming force that life has, in which such occurrences do not come about so easily, though when they do everything personal is utterly blotted out. The anger, the love, the happiness, the gaiety and sadness that Clarisse and Walter lived through in this flight were not the full and live emotions, but scarcely more than the physical shell of them worked up to frenzy" (I, 166). The emotional quality of music is thus according to Musil conveyed as a purely physical experience to the bodies of the players; it stops short of being accepted by their emotions. Therefore Walter and Clarisse "sat stiff and transfigured on their little stools, were angry, in love and sad at nothing, with nothing and about nothing, or each of them at, with and about something different from the other, thinking different things and each with his or her own problems in mind. Music's command united them in sublime passion and at the same time left something in them that was remote as in the compulsive sleep of hynosis" (I, 166). The players, Musil suggests, are outwardly and physically united in excitement and frenzy, yet there remains an important emotional area which is unaffected.

It is Walter particularly who holds "these billowing surges and emotional stirrings of the soul . . . to be the simple language of the eternal, uniting all human beings" (I, 167) and thus gives Musil an opportunity to throw cold water on the belief of all simple-minded people who would allow music a unifying force that is real. In a passage full of ironical allusions to Walter's Wagner cult and Clarisse's Nietzsche readings Musil pokes fun at Walter trying to hug Clarisse "with the strong arm of primal emotion" (I, 167). Walter errs when he thinks that Clarisse is bound firmly to him "in the enormous world of music" (I, 167), for as Musil has stated previously, music engenders a momentary physical bond among the performers, based upon the physical activity of playing.

However Musil is not satisfied to ascribe to music only such negative tendencies. Earlier the locomotive metaphor has been mentioned, which included a dialectic function, the coming forth of a landscape out of passing fury. And in the second part of his description of Walter's and Clarisse's playing, Musil stresses the emotional characteristics of listening to music, as he sees them. "The piano was hammering glittering note-nails into a wall of air. Although in its origin this process was completely real, the walls of the sitting-room vanished, and in their place arose the flowing golden walls of music, that mysterious room where ego and world, perception and feeling, inside and outside melt whirling each other, quite intangibly, while the room itself consists entirely of sensation, certainty, precision, indeed of a whole hierarchy of the glory ordered details" (I, 167). Musil likens the sounds or notes which are real and physical to building materials for an imaginary house, in which ego and emotions melt into each other. Again he ascribes a dialectic process, for the reality of the sounds has brought forth the unreality of the imaginary world in which borders and limits seem to retreat. How this happens is explained by Musil in the remainder of the passage. "It was to these sensual details that the threads of feeling were tied, ceaselessly being spun out of the wavering haze of the souls; and this haze was mirrored in the precision of the walls and so to itself seemed clear. Like cocoons, these two people's souls hung among the threads and rays" (I, 167). The feelings of Walter and Clarisse, indefinite and unclear, assume shape by being mirrored by the sounds. It is significant that Musil ascribes to sounds qualities like precision and certainty and the function of a mirror. For functions of that kind together with such allusions as the "golden walls of music" might be connected with the opposite pole of Nietzsche's Dionysian mode that Musil has treated so ironically, the Apollonian.

Nietzsche has characterized the Apollonian attitude of the artist as one closely related to dreams, and that is precisely what happens to Musil's Walter and Clarisse. They both dream at the piano, and for each of them their dream amounts to wish fulfillment. Walter dreams of the child that he wants Clarisse to have. Clarisse also dreams, but her dreams reflect her own particular desires. "Clarisse's thoughts had in their very nature become as different from his as it only happens when two people are

storming beside each other with twin gestures of desperation and rapture" (I, 167). Thus each of them, Walter and Clarisse, dreams his own dream and lives through his own wish fulfillment.

Clarisse's dream, since she is a woman and unfulfilled at that, properly deals with men. Thus she finds herself surrounded by the three men who have sexual significance to her: her husband Walter, his friend Ulrich, the hero of the novel, and Moosbrugger, the insane murderer of a prostitute, whom she has never seen, but of whom Ulrich has told her. Moosbrugger is standing trial at this time, and Clarisse is weirdly attracted to him. In order to understand Clarisse's attitude towards men an explanation of her past, of necessity very brief, must be given here. Clarisse's personality is ambivalent, due to a peculiar relationship to her father. Clarisse shows this ambivalence to all men, particularly to the three she is dreaming about at the moment. Thus Clarisse cannot love, she loves and hates, loves and hurts at the same time. When she thinks of men and love, "attraction and repulsion mingled, casting a weird spell . . . Clarisse was gnawing at the root of love. It was a forked root, a thing of kissing and biting, of glances clinging to each other and of a tormented last-minute aversion of the gaze" (I, 168). Under the spell of music and her dream Clarisse becomes not only aware of her own ambivalence but realizes that it is a fundamental condition of this world. She sees it magnified in the reality of Moosbrugger, the murderer, and she ponders over a series of questions all pertaining to the basic ambivalence of our institutions: "Does getting on well together drive people into hatred? Does civilised life yearn for brutality? Does order demand to be torn to shreds? It was this, and yet it was not this, which Moosbrugger excited" (I, 168). Under the impact of Moosbrugger Clarisse becomes aware not only of her own problem, but of the basic problem of ambivalence fundamental to all mankind.

As Clarisse dreams on she begins to see Moosbrugger not only as the horrible murderer he is, but as symbol of the human situation in the year preceding the outbreak of the world war. "Under the thunder of music a world conflagration was hovering about her, a conflagration that had not yet broken out but was secretly smouldering in the rafters" (I, 168). Clarisse does not experience the apprehension of the coming conflict, the smouldering conflagration, in terms of unequivocal data, of armies, guns, statesmen, or ultimatums, she experiences the situation through the metaphor of the coming fire. "But it was also the way it is in a metaphor, where the things are the same and yet, again, quite different from each other; and out of the dissimilarity of the similar, and out of the similarity of the dissimilar, two columns of smoke went up with the fairy-tale aroma of baked apples and pine-twigs strewn on the fire" (I, 168). Musil chooses Clarisse's dream to explain his particular theory of the metaphor. The metaphor includes similar and dissimilar elements, inextricably fused, and apprehensible only by the emotions. Thus the metaphor of smoke includes both the evil of the smoke of war as well as the aroma of baked apples.

But since it is apprehended by the emotions, the difficulties that would prevent its understanding by reason vanish. The significance of Clarisse's dream induced by music lies in the fact that it enables her to overcome the ambivalence of the real world and to perceive it metaphorically. And it is in this connection that an allusion to Nietzsche's Apollonian attitude seems justified where a similar mode prevails.

Clarisse has gained these insights under the influence of music; were she to stop playing, she fears, these insights would vanish. "One ought to go on and on playing, to the very end" (I, 168). That is Clarisse's opinion. "If one could play without ever stopping, right to the end of one's life, what would Moosbrugger be then? Appalling? A Madman? A black bird of heaven?" (I, 168). Clarisse, while dreaming, has an intimation that if she were to continue playing, she could with the help of the "transforming mirror" of music ban the menace of Moosbrugger and all he represents. The terrible ambivalence of the world disappears when it is apprehended metaphorically, as it is by Clarisse when she plays and dreams.

But not only that. Clarisse dreams about her past and her love for Walter, her disappointments, and finally returns to Moosbrugger. But this time, under the influence of her musical dream, Moosbrugger's and her own ambivalence have vanished. "Moosbrugger had become a handsome young man, and she herself stood beside him, a wonderfully beautiful woman whose body was sweet and mellow as southern wine" (I, 170). In Moosbrugger's cell Clarisse sloughs off all that which ties her to the real world and magically regains innocence and happiness. She puts her hands on her dream-lover and "while her fingers were moving, strength, courage, virtue, kindness, beauty and riches came into the cell, like a wind, summoned by her fingers, coming from various meadows" (I, 170). Clarisse's and Moosbrugger's world has been transformed, all evil and corruption has vanished. And what is even more important, Clarisse feels joined to the world whose borders seems to have retreated. "The whole cell was filled with her Self. It was a feeling as mild as balm on a wound, but when she tried to hold it fast forever, it began to open out and shift apart like a fairy-tale or dream" (I, 170). In her musical dream Clarisse seems, in an illusory manner at least, to experience a retreat of the fragmentation of this world, and to enjoy an imaginary union with an imaginary lover, in which their mutual ambivalences have been overcome.

It is this concept of overcoming the fragmentation of this world which ties this dream episode of Clarisse to the main current of the novel. For Musil has dealt with this problem extensively in a previous chapter (thirty-two) of the first volume entitled: "The forgotten, exceedingly important affair with the major's wife." The chapter does not pertain to either Walter or Clarisse but narrates an incident in the life of the hero of the novel, Ulrich. Sometime in his early twenties, when he is still a young officer, he meets the wife of one of his superiors, who is much older than he, and falls in love with her. The affair does not lead to consum-

mation. Ulrich flees and secludes himself on a small island. And there, far from the physical presence of the woman he loves, his loneliness and longing make him experience an almost mystical unity with the world. In an atmosphere quite different from the one Ulrich has been used to, "life's problems and events took on an incomparable mildness, softness and serenity, and at the same time an utterly transformed meaning" (I, 143). He experiences a close relationship to the world such as he had never felt before. "The differences in magnitude disappeared, as also did the difference between mind and nature, animate and inanimate; indeed every kind of difference between things grew less in such communion" (I, 144). That is not to say that these differences disappeared in reality but "they shed their significance and one was 'no longer subject to any of the separations that are the mark of mankind'" (I, 144). Indeed Musil compares Ulrich's condition to that of believers in God who have entered the state of mystic love. One cannot help pointing out a parallel between the experiences of Ulrich at the island, and Clarisse's dream at her piano. In both instances the principals experience a retreat of the borders between ego and world, a mystical serenity, an overcoming of their fragmentary existence. Though to be sure, Ulrich experiences that attitude as reality, while for Clarisse it is a dreamlike illusion.

In conclusion, a recapitulation of the main points of this paper seems necessary. We have pointed out how Musil uses Clarisse as an example for the damage that Nietzsche worship can do to an overwrought mind. His description of Walter's and Clarisse's playing with its overtones of ironical Dionysian attitudes helps him to stress his point. Musil deprecates the physical aspects of union between humans; he has only doubt for the manifestations of physical love as bases for genuine human unity. On the other hand, Musil favors a mystical experience which can achieve a metaphorical unity with the world, and he introduces Clarisse's musical dream as an example of it. It is here again that Musil alludes to Nietzsche, but in a more positive manner. The Apollonian aspect of art, deeply akin to dream, appears in his vocabulary. In such musical dreams, as in other experiences of the kind that Ulrich had, the individual rises beyond his sense of isolation and feels himself united with the world. And it is this aspect of Clarisse's dream which connects it with the love affair that Ulrich and his sister Agathe are going to have in the third volume of the novel. For here, in an atmosphere of complete retreat from the world, Ulrich seems to heal his split soul by the love for his sister. In all these experiences Musil stresses an emotional rather than physical union, during which the borders between ego and world seem to vanish. Seen in this context Clarisse's musical dream is part of an important aspect of the novel as a whole, and a sign post pointing toward the fulfillment of Ulrich, its main theme.

Nora Wydenbruck †

Nora Wydenbruck, who died on August 30, 1959, in London, where she was born 65 years earlier, has become known as a novelist and poetess in her own right, as a biographer, and as a translator.

Her father was an Austrian diplomat, a member of one of Central Europe's oldest aristocratic families — the Counts von Wydenbruck trace their ancestry back to Widukind, Charlemagne's Saxon enemy — and her mother was née Fugger-Babenhhausen, of that financial dynasty which assisted Charles V. The deceased was also a niece of the famous Princess Marie Thurn und Taxis-Hohenlohe, Duino's châteleine and Rilke's protecting friend.

Nora Wydenbruck-Purtscher, as she called herself after her marriage to the celebrated Austrian painter, Professor Alphons Purtscher, published various volumes of lyrical poetry, a novel about Tilman Riemenschneider, and another about Galla Placidia. Her biography, *Rilke, Man and Poet*, is one of the best. She and her husband had been the poet's personal friends for many years.

Since Countess Nora was bilingual, her translations of her own books are outstanding works of the translator's art; she also became the German interpreter of T. S. Eliot (*Vier Quartette*, *Die Cocktail Party*) and the English translator of the *Duino Elegies*. Her last work was an enlarged English edition of the most interesting diaries and notes of Princess Marie Thurn und Taxis.

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—Robert Rie

Memorial to Hans M. Wolff

Hans M. Wolff, Professor of German, Berkeley, who died November 10, 1958, will be honored in a memorial volume consisting of studies written by colleagues and friends, and edited by Karl S. Guthke, Associate Professor of German, Berkeley. It will be published by A. Francke Verlag of Berne, Switzerland, and is tentatively scheduled to appear in 1960.

1960 Northeast Conference

Of special interest to foreign languages teachers will be the 1960 *Northeast Conference on the Teaching of Foreign Languages* to be held in the Ambassador Hotel at Atlantic City, N. J., on April 8 and 9, 1960. The topic of the conference will be "Culture in Language Learning," the term "culture" being used in its anthropological sense. The three main panels dealing with the teaching of culture will be: "Teaching of Western European Cultures," "Teaching of Classical Cultures" and "Teaching of Slavic Cultures." Information and enrollment blanks may be obtained from the 1960 Northeast Conference Chairman, Professor Remigio U. Pane, Rutgers University, New Brunswick, N. J.

THE ALT-MUSIKMEISTER AND GOETHE

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The reader of Hermann Hesse is well acquainted with the author's predilection for playing games with his audience, for being overcautious, mysterious, evasive. In his writings Hesse likes to pay covert tribute to people who had meant a great deal to him in his life. This is particularly well brought out in his last work, *Das Glasperlenspiel*, about which he writes: "Es waren viele Geister um mich während der Arbeit an diesem Buch: eigentlich alle Geister die mich erzogen haben," and "von den Figuren des Buches haben einige ihr individuelles Gesicht von wirklichen Personen erhalten, manche dieser Vorbilder sind von guten Lesern denn auch erkannt worden, andere bleiben mein Geheimnis."¹ He reveals that in the figure of Pater Jacobus he meant to pay his respect to Jacob Burckhardt, in Fritz Tegularius to Nietzsche, in Thomas von der Trave, to his friend and colleague Thomas Mann. With such author-admissions before them the critics felt provoked and justified in venturing further speculations.²

It is by now a commonplace to say that Goethe plays a predominant role in Hesse's world. In several essays, in hundreds of imaginary dialogues with the master, and above all in his *magnum opus* *Das Glasperlenspiel* Hesse himself supplies ample testimony of his admiration for Goethe and his great indebtedness to him. Since the spirit of Goethe and all that it implies as a humanizing force is very much alive to Hesse, he looks to Goethe throughout his life for a source of guidance, of strength and comfort. This was particularly true in the year 1932 when Hesse recognized the terrible danger to reason and *Geist* posed by the rise of the Nazis. In view of the graveness and urgency of the situation he felt that his voice was in need of support from renowned representatives of accepted tradition lest it remain unheeded. Goethe the humanist, for Hesse one of the most illustrious champions of *Geist*, was to support him in his most ambitious undertaking. In the wide scope of *Das Glasperlenspiel*, there was to be set a monument to the transcendent sage. Such a tribute to Goethe is the figure of the Alt-Musikmeister, surely one of the most impressive figures of the work. I do not claim that the latter *is* or even represents Goethe, who has a basically different, a much more active and extroverted personality. However, I do wish to suggest that the Alt-Musikmeister has certain features in common with Hesse's image of the old Goethe as portrayed in *Der Steppenwolf* and in the essay "Goethe and Bettina." Also that there is an interesting parallel between Joseph Knecht's initiation into the world of *Geist* and Hesse's own introduction to Goethe's world.

¹ Hermann Hesse, *Briefe* (Berlin: Suhrkamp, 1951), pp. 227 and 314.

² A list of further discoveries can be found in Joseph Mileck, *Hermann Hesse and his Critics* (Chapel Hill: The U. of North Carolina Press, 1958), pp. 187 f.

In *Peter Camenzind*, Hesse tells us how as a young boy of thirteen, upon one of his first introductions to Goethe's world, he was deeply impressed by the magnificent vistas opened for him. "Das Göttliche und Lächerliche alles Menschenwesens ging mir auf: das Rätsel unseres zwiespältigen, unbändigen Herzens, die tiefe Wesenheit der Weltgeschichte und das mächtige Wunder des Geistes . . ."³ Knecht, at the same age, experiences a similar revelation from his first contact with the Alt-Musikmeister, who symbolically introduces him into the Order of *Geist*. Hesse himself speaks of it as the first act of Knecht's "Berufung": " . . . er ahnte . . . den Geist, die beglückende Harmonie von Gesetz und Freiheit, von Dienen und Herrschen . . . Er hatte den Vorgang der Berufung erlebt . . . das Sichtbarwerden und einladende Sichöffnen der idealen Welt, welche bis dahin dem jungen Gemüt nur teils vom Hörensagen, teils aus glühenden Träumen bekannt gewesen war."⁴ It is just as unforgettable a call for Knecht as it was for Hesse, since it stimulates and changes his whole life. Hesse and Knecht, through the guidance of Goethe and the Alt-Musikmeister, experience the ideal world of *Geist* as an attainable, actual reality. Consequently both dedicate themselves exclusively to its service.

Later in Joseph Knecht's career we hear how the Alt-Musikmeister introduces him to the art of meditation which, aside from its Asiatic characteristics, resembles in its fundamental aim Goethe's ideal of the renewed reconciliation between *Geist* and *Seele*. On this occasion the Alt-Musikmeister advises Knecht in Goethean terms: "Du sollst aber nie vergessen — unsere Bestimmung ist, die Gegensätze richtig zu erkennen, erstens nämlich als Gegensätze, dann aber als die Pole einer Einheit" (G, 106). Just as Hesse himself turns to Goethe for counsel and encouragement,⁵ Knecht too goes to the Alt-Musikmeister whenever his equilibrium is endangered, coming away enriched and calmed by the master's serenity. During Knecht's puberty the Alt-Musikmeister exerts a steadying influence on Knecht's spiritual development. "Man konnte irrgen, ermüden, Fehler machen, gegen Vorschriften verstoßen, und konnte doch wieder damit fertig werden, zurückfinden und am Ende noch ein Meister werden. Er überwand die Krise" (G, 138). Just as Hesse gains confidence and reassurance from observing Goethe's weaknesses, frustrations, and failures (D, 17 f.), Knecht's spirits are also bolstered when during a crisis he hears from the Alt-Musikmeister that he too had made mistakes in life: "Einen tiefen Eindruck machte es ihm, daß der Meister ihm zum erstenmal ein Stückchen aus seinem ganz persönlichen Leben gezeigt hatte, aus seiner Jugend und Studienzeit; zum erstenmal wurde ihm klar, daß auch ein Halbgott, ein Meister, einmal jung und auf Irrwegen habe sein können" (G, 138).

³ Hermann Hesse, *Peter Camenzind* (Berlin: Suhrkamp, 1950), p. 36.

⁴ Hermann Hesse, *Das Glasperlenspiel* (Zurich: Fretz & Wasmuth, 1951), pp. 70 ff. and 159. Subsequent references to pages of this book will be indicated by G.

⁵ See "Dank an Goethe," *Dank an Goethe* (Zurich: W. Classen, 1946), Cit. D.

When Hesse refers to Knecht's relationship to the Alt-Musikmeister as "herzlich und geheimnisvoll" we are reminded of Hesse's own basic attitude towards Goethe as evidenced by his numerous reviews of Goethe's works and his essays collected in *Dank an Goethe*. Most interesting is a meditative vision of Knecht's which could serve as a summary of Hesse's relation to Goethe. In this vision Knecht saw himself as a small schoolboy, anxiously waiting for the Musikmeister,⁶ whom he was seeing for the first time and who was to show him what music really was. Having graciously received the boy, the Magister, personifying timeless wisdom and dignity, strode before him and Knecht followed devotedly and obediently along many winding paths. Later, the Alt-Musikmeister guided and accepted Knecht into his realm, into the élite and the Order, and while Knecht became his brother and colleague the old man, having laid aside his magic staff or sceptre, had changed into a friendly, silent but still benevolent, venerable, and mysterious ancient, "dessen Blick und Vorbild über Josephs Leben lag und der ihm immer um ein Menschenalter und einige Lebensstufen und um ein Unmeßbares an Würde, an Meisterschaft und an Geheimnis überlegen sein, ihn aber immer, sein Patron und Vorbild, sanft zur Nachfolge zwingen würde, wie ein auf- und untergehendes Gestirn seine Brüder nach sich zieht" (G, 297).

Comparing Hesse's description of the old Goethe in "Dank an Goethe" and in *Der Steppenwolf* with his portrayal of the Alt-Musikmeister, we find two images so alike that we are tempted to conclude that Goethe was the model for the latter. In Harry Haller's dream Goethe appears as the venerable, friendly, white-haired sage with a face that at times looks rosy and eternally young and with an ineffable smile on his child-like lips (S, 106 f.). A "strahlende Kindlichkeit" pervades his being. Knecht also speaks of the Alt-Musikmeister as a white-haired ancient with a smile "von einer kindlich offenen, strahlend sich anbietenden Herzlichkeit und Freundlichkeit" (G, 346). Like Harry Haller, Knecht has to wait for the Alt-Musikmeister, and when the latter enters, Knecht beholds a beautiful serene face and twinkling blue eyes whose penetrating gaze might have terrified had it not also possessed a tranquil and imperturbable serenity, neither smiling nor laughing. Despite his age the old master too radiates health.

When the Steppenwolf vindictively berates the old Goethe, the latter advises him to take things less seriously. Later, Harry Haller says of this meeting: "Nun erst verstand ich Goethes Lachen, das Lachen der Unsterblichen. Es war ohne Gegenstand, dies Lachen, es war nur Licht, nur Helligkeit, es war das, was übrigbleibt, wenn ein echter Mensch durch die Leiden, Laster, Irrtümer, Leidenschaften und Mißverständnisse der Menschen hindurchgegangen und ins Ewige, in den

⁶ In connection with this vision cf. Harry Haller's dream in which he waits in Goethe's ante-room. *Der Steppenwolf* (Berlin: S. Fischer, 1928), p. 106. Cit. S. Also D, 86.

Weltraum durchgestoßen ist. Und 'die Ewigkeit' war nichts andres als die Erlösung der Zeit, war gewissermaßen ihre Rückkehr zur Unschuld, ihre Rückverwandlung in den Raum" (S, 196). Similarly, at his last visit to the Alt-Musikmeister, Joseph Knecht, unsuccessfully trying to converse with him, is kindly told not to tire himself. Knecht relates afterwards that when all courteous and patient attempts at opening a conversation became futile and he began to grow tired and ill-disposed, he suddenly comprehended the significance of the Alt-Musikmeister's life, of his smile and radiance. The old man's life had taken its course away from people into a realm of silence, away from speech and thoughts into music and unity. "Es war ein Heiliger und Vollendeter, der mir hier für eine Stunde in seinem Glanz mitzuwohnen erlaubte und den ich Stümper hatte unterhalten, ausfragen und zu einer Konversation verführen wollen" (G, 349 ff.). Goethe's "übermenschliche Heiterkeit" and his "ewig göttliches Lachen" are mirrored in the Alt-Musikmeister's smiling serenity which expresses confidence, reliability, benevolence, and love of life.

Throughout his life Hesse was fascinated by the drama of the ageing Goethe. He had already shown this interest in *Das Haus der Träume* (1914), and was to show it again, three years before the completion of *Der Steppenwolf*, in his treatment of one particular experience of the ageing Goethe, namely his relationship with the talented Bettina von Arnim. The mythical Goethe in the essay "Goethe und Bettina" (1924) is almost identical with the mysterious, inscrutable, dignified Alt-Musikmeister. Hesse calls the latter a saint, a secular saint with a divine far-reaching gaze. Both men possess the wisdom of old age. Their sublime tranquility and their perfection, the result of their humane objectivity, universality, and loftiness of spirit, attract Hesse as "Ruhe über den Wirbeln," a serenity which was also a characteristic of the "Olympian" Goethe in *Der Steppenwolf*.

It is interesting that Hesse, who from early youth has been in contact with and greatly influenced by Asiatic culture, should also conceive his image of the old Goethe in terms of Eastern concepts. The individual in Goethe had surrendered to the universe and had become one with it, just as Siddhartha and Vasudeva had become one with the river. "Es ist das Geheimnis des älteren Goethe, daß er, . . . weit um sich her wie ein chinesischer Magier jene magisch zwiespältige Atmosphäre, jene Lao Tse-hafte Luft erzeugt, in welcher Tun und Nicht-tun, Schaffen und Leiden nicht mehr zu unterscheiden sind" (D, 91). This same magic, this calm in which all antinomies are resolved also permeates the atmosphere of the Alt-Musikmeister. Knecht tells of the experience of those few people who were close to the Alt-Musikmeister: "Ihnen gelang der Eintritt in diesen sanften Glanz des Entwerdens, das Mitfühlen der wortlos gewordenen Vollendung, wie im Bereiche unsichtbarer Strahlen weilten sie beglückende Augenblicke in der kristallinen Sphäre dieser Seele, unirdischer Musik teilhaftig, und kehrten dann

mit geklärtem und gestärktem Herzen in ihren Tag zurück wie von einem hohen Berggipfel" (G, 383). Both Goethe and the Alt-Musikmeister have attained the supra-personal, the mythical stage in their development. Hesse uses the terms "Humor" and "Heiterkeit" to denote a state of serene yielding to the will of the universe, a "smiling" *amor fati*, a spiritual freedom in the face of inexorable law, a belief in the unity of cosmic life despite its multifarious and often irreconcilable manifestations. "Diese Heiterkeit ist weder Tändelei noch Selbstgefälligkeit, sie ist höchste Erkenntnis und Liebe, und ist Bejahen aller Wirklichkeit, Wachsein am Rand aller Tiefen und Abgründe, sie ist eine Tugend der Heiligen und Ritter, und ist unsterblich und nimmt mit dem Alter und der Todesnähe nur immer zu. Sie ist das Geheimnis des Schönen und die eigentliche Substanz jeder Kunst" (G, 434).

The spectacle of Goethe's and the Alt-Musikmeister's ageing fascinates Hesse not as a physical phenomenon but as a profound spiritual metamorphosis. The Alt-Musikmeister had never been ill; his death was not dying but a sublimation of the *physis*, a disappearance of the organic functions and substance while his life seemed to become ever more concentrated in his eyes and in the radiance of his face. ". . . wie er am Körper allmählich schwächer und hinfalliger wird, . . . ohne doch je krank zu sein, und wie er zugleich in der Stille seines Greisenalters immer mehr Geist, Andacht, Würde, und Einfalt wird" (G, 343 ff.). Hesse observes a similar change in Goethe: ". . . wie er im Begriff ist, sich mehr und mehr zu entpersönlichen und völlig ins Anonyme zu entschwinden" (D, 87 ff.). The Alt-Musikmeister has withdrawn behind a golden mask, unattainable, already belonging to another world and governed by other laws. ". . . er ist schon lang gewissermaßen unterwegs und lebt nicht mehr ganz unter uns, sondern mehr und mehr in seiner eigenen Welt" (G, 344; cf. also D, 85). This retreat resembles the "Nichtmehrhiersein" of the old Goethe. Both tend increasingly to withdraw. One can address them, but it is doubtful whether their ears are still receptive to the human voice (G, 349; D, 87).

These similarities may of course be regarded as merely typical of the ageing process of all great men. Yet they do tend to support our thesis that Goethe's spirituality, so significantly pervading the entire *Glasperlenspiel*, does find its highest personification in the figure of the Alt-Musikmeister. When Knecht ponders the latter's life, his conclusion seems closely applicable to Goethe's existence as envisaged by Hesse. The Alt-Musikmeister's life had been one of devotion and toil, but freed from all constraint. It had been saturated with music as if it were the way to the highest goal of man, to inner freedom, to purity and perfection. He had dedicated himself so exclusively to music, let himself become more and more impregnated with it, transformed and exalted, until he was only its symbol, its personification. "Wenigstens habe ich das, was von ihm ausstrahlte . . . durchaus als Musik empfunden, als eine völlig unmateriell gewordene, esoterische Musik, welche

jeden in den Zauberkreis Eintretenden mit aufnimmt wie ein mehrstimmiges Lied eine neu einfallende Stimme" (G, 356).

Why, if the Alt-Musikmeister is to resemble Goethe, has Hesse portrayed him as a *Musik*-Altmeister, when Goethe lacks affinity precisely with music? The answer lies in Hesse's concept of music in *Das Glasperlenspiel*. Here he is not concerned with "music" as such, as a profession. What matters most to him is music as the art of arts, as the most perfect expression and symbol of man's indwelling in the realm of beauty and truth. Music is "eine der Urquellen aller Ordnung, Sitte, Schönheit und Gesundheit." One recalls in this connection Goethe's dictum in *Maximen und Reflexionen über Kunst*: "Die Würde der Kunst scheint bei der Musik vielleicht am eminentesten . . . Sie . . . erhöht und veredelt alles, was sie ausdrückt."⁷ Hesse's interpretation of music in *Das Glasperlenspiel* echoes the description of his Goethe image in *Der Steppenwolf*. "Wissen um die Tragik des Menschentums, Bejahen des Menschengeschicks, Tapferkeit, Heiterkeit! . . . es ist immer ein Trotzdem, ein Todesmut, ein Rittertum, und ein Klang von übermenschlichem Lachen darin, von unsterblicher Heiterkeit" (G, 56). Similarly, when Hesse says that music stands for "Begeisterung, Sich-Einordnen, Ehrfurcht, Dienst am Kultus" (G, 72), we are reminded of his definition of Goethe's wisdom as "Frömmigkeit, Ehrfurcht, Dienenwollen" (D, 17). Above all, music in *Das Glasperlenspiel* is the medium through which the author wishes to introduce his reader to that realm of spirituality, of *Geist*, of "unendliches Bewußtsein" of which both the Altmeister Goethe and the Alt-Musikmeister so richly partake.

For Hesse, as we have seen, the "gift" of supreme sublimation manifests itself most forcibly in music: "Wenigstens habe ich das was von ihm ausstrahlte durchaus als Musik empfunden." Yet he is quick to point out that another might well perceive the "blessing" in very different forms: "Einem Nichtmusiker wäre die Gnade vielleicht in anderen Bildern wahrnehmbar geworden, ein Astronom hätte vielleicht sich als Mond um einen Planeten kreisen sehen, oder ein Philologe sich in einer allbedeutsamen, magischen Ursprache angeredet gehört" (G, 356). Thus, music here proves to be but the medium, chosen by Hesse, to gain contact with that supreme blessing of *Geist* at its purest and noblest, personified in the persons of the old Goethe and the Alt-Musikmeister.

When Hesse explains that the episode of the last meeting between Knecht and the Alt-Musikmeister is reported in such detail because the latter had assumed such an important place in Knecht's life and heart (G, 357), one is tempted to add: yes, as important as did Goethe in Hesse's spiritual development!

⁷ "Aus Wilhelm Meisters Wanderjahren," *Werke* (Weimar: Herm. Böhlau, 1887-1912), Part I, Vol. 48, 192.

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 Gunter Faure
 Paul M. Hohenberg
 Renata A. Hofman
 Sumner Kirshner
 Lecturer: Herman Klugman, Ph. D.
- Univ. of Massachusetts (Amherst)**
 Prof.: Frederick C. Ellert,* Ph. D.
 Peter Heller, Ph. D.
 Instr.: Henry A. Lea
 Eva Schiffer
 Eliz. W. Trahan, Ph. D.
 Edmund Stawiecki
 Daniel C. O'Neil
 Martin Anderle
 (Univ. of Vienna)
- Univ. of Miami (Coral Gables, Fla.)**
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 Assoc. Prof.: Albert Ivanoff, Ph. D.
 Asst. Prof.: Carl M. Selle
 Instr.: Joan G. Knoche
- Miami Univ. (Oxford, Ohio)**
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 G. L. Matuschka, Ph. D.
 Assoc. Prof.: E. W. Steiniger, Ph. D.
 Asst. Prof.: P. W. Doepper
 C. W. Bangert
 Emeritus: C. H. Handschin, Ph. D.
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 (Univ. of Southern Calif.)
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 George W. Radimersky, Ph. D.
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 Asst. Prof.: Mrs. Edith W. Fischer, Ph. D.
 Mark O. Kistler, Ph. D.
 George P. Steinmetz
 Johannes Sachse, Ph. D.
 Instr.: Mrs. M. D. Leonhardt
 Margot S. Evans
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 Prof.: Henry W. Nordmeyer,* Ph. D.
 W. A. Reichart, Ph. D.
 H. Penzl, Ph. D.
 O. G. Graf, Ph. D.
 Assoc. Prof.: C. K. Pott, Ph. D.
 (On leave)
 Frank X. Braun, Ph. D.
 Asst. Prof.: Max Dufner, Ph. D.
 M. Dyck, Ph. D.
 M. C. Crichton, Ph. D.
 Leta J. Lewis, Ph. D.
 (Reedley)
 Instr.: W. N. Hughes, Ph. D.
 I. E. Seidler, Ph. D.
 R. T. Firestone
 J. Bruhn, Ph. D.
 (Denison)
 S. Gittleman
 V. C. Hubbs, Ph. D.
 (Hofstra)
 V. E. Nollendorfs
 H. W. Puppe, Ph. D.
 (Innsbruck)
 Emeritus: N. L. Willey, Ph. D.
 A. J. Gaiss, Ph. D.
 Assistants: 18
- Middlebury College (Middlebury, Vt.)**
 Prof.: Werner Neuse,* Ph. D.
 Lecturer: Eloise Neuse
 Alfred Blimberg
 Marga Lau, Ph. D.
 (Preetz/ Kiel)
- Staff of German Summer School:**
 Lutz Röhrich, Ph. D. (Mainz)
 Willy Bloch (Frankfurt)
 Elizabeth Bohning, Ph. D.
 Robert Drummond
 Else Fleissner, Ph. D.
 Tekla Hammer, Ph. D.

- Edmund Hecht
Walter Lohnes
Walter Marwill
Elisabeth Meyer
Gisela Nordby
Helen Sormani
Herbert Lederer, Ph. D.
Joachim Seyppel, Ph. D.
Fritz Tiller, Ph. D. (USMA)
Karl Van D'Elden, Ph. D. (USMA)
- Univ. of Minnesota (Minneapolis 14)**
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Herman Ramras,* Ph. D.
Assoc. Prof.: Edwin F. Menze, Ph. D.
Asst. Prof.: Alvin E. Prottengeier
Frank D. Hirschbach, Ph. D.
Gerhard H. Weiss, Ph. D.
Instr.: Helga Slessarev, Ph. D.
Fred A. Krügel, Ph. D.
Emeritus: Oskar C. Burkhard, Ph. D.
Lynwood G. Downs, Ph. D.
Gina O. Wangsness
Assistants: 10
- Univ. of Mississippi (University)**
Prof.: William Eickhorst,* Ph. D.
Instr.: Julius S. Winkler (Princeton)
Garry Garner
Emeritus: R. W. Tinsley
Assistants: 1
- Univ. of Missouri (Columbia)**
Prof.: Hermann Barnstorff,* Ph. D.
Asst. Prof.: Elsa Nagel
Instr.: Sidney Timmermann
Peter A. Fischer,
Ursula Brammer
Friedel Maasdorf
- Mount Holyoke College (South Hadley, Mass.)**
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Assoc. Prof.: Edith A. Runge, Ph. D.
Instr.: Philip H. Zoldester, Ph. D.
(Brown Univ.)
Emeritus: Ellen C. Hinsdale
Grace M. Bacon
Assistants: 4
- Univ. of Nebraska (Lincoln 8)**
Prof.: William K. Pfeiler,* Ph. D.
(On leave, II)
Paul Schach, Ph. D.
William J. Mulloy, Ph. D.
(Univ. of Calif., L.A., II)
Assoc. Prof.: John Winkelman, Ph. D.
Asst. Prof.: Donald E. Allison, Ph. D.
Instr.: Elizabeth R. Werkmeister
Valentine Suprunowicz
William B. Gibbon, Ph. D.
Emeritus: Joseph E. A. Alexis, Ph. D.
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- New York City College (New York 31)**
Prof.: Sol Liptzin, Ph. D.
Samuel L. Sumberg, Ph. D.
Alfred Anger, Ph. D.
(Visiting from Free Univ. of Berlin)
- Assoc. Prof.: Max Weinreich, Ph. D.
Ludwig Kahn, Ph. D.
Adolf Leschnitzer,* Ph. D.
Herbert Liedke, Ph. D.
John B. Olli, Ph. D.
Richard Plant, Ph. D.
Nathan Süsskind, Ph. D.
Friedrich Thiele, Ph. D.
Asst. Prof.: Eugene Gottlieb, Ph. D.
Werner Mierman, Ph. D.
Erich Gutzmann, Ph. D.
Lecturer: L. Leo Taub
(James Monroe HS, N.Y.C.)
Shalom Weyl, Ph. D.
(Univ. of West. Ontario)
Henry Strutz
Hans Winterfeldt
Emeritus: Joseph von Bradish, Ph. D.
- New York Univ. (Univ. Heights, N. Y. 53)**
Assoc. Prof.: Seymour L. Flaxman, Ph. D.
Robert A. Fowkes,* Ph. D.
Instr.: Guenter Gerlitzki
Assistants: 2
- New York Univ. (Washington Sq., N. Y. 3)**
Prof.: Ernst Rose,* Ph. D.
Assoc. Prof.: Edgar Lohner, Ph. D.
Dorothea Berger, Ph. D.
Asst. Prof.: Arthur Geismar, Ph. D.
Instr.: Mrs. M. Lohner-Clewing, Ph. D.
Erwin Rennert
Paulene H. Roth
Emeritus: G. C. L. Schuchard, Ph. D.
Charlotte Pekary, Ph. D.
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W. P. Friederich, Ph. D.
John G. Kunstmann,* Ph. D.
G. S. Lane, Ph. D.
H. W. Reichert, Ph. D.
Asst. Prof.: R. T. Taylor, Ph. D.
Walter W. Arndt, Ph. D.
Erich P. Hofacker, Jr.
(U. of Chicago)
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- Northwestern Univ. (Evanston, Ill.)**
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W. F. Leopold, Ph. D.
Heinrich Schneider, Ph. D.
Erich Heller, Ph. D.
(Univ. of Wales)
Assoc. Prof.: Meno Spann, Ph. D.
R. J. Doney, Ph. D.
Asst. Prof.: Heinrich Stammer, Ph. D.
Leland Phelps, Ph. D.
Instr.: Elmer Antonsen
(Univ. of Illinois)
Harry Paulin, Ph. D.
(Univ. of Illinois)
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- Univ. of Notre Dame (Notre Dame, Ind.)**
Prof.: George J. Wack
Asst. Prof.: Rev. Laurence Broestl, C.S.C.
James M. Spillane, Ph. D.
Instr.: John A. A. ter Haar, Ph. D.
Assistants: 1

Oberlin College (Oberlin, Ohio)

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Joseph R. Reichard, Ph.D.
Assoc. Prof.: Marjorie Hoover, Ph.D.
Heinz Politzer, Ph.D.
Asst. Prof.: Carleton Iiams, Ph.D.
(Univ. of California)
Instr.: John Gearey
Clifford Barraclough
(On leave)
Herman Doswald
(Univ. of Washington)
Marie Lehn, Ph.D.
(Washington Univ.)
Emeritus: F. W. Kaufmann, Ph.D.
Assistants: 1

Ohio State Univ. (Columbus 10)

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Wolfgang Fleischhauer, Ph.D.
Oskar Seidlin, Ph.D.
Assoc. Prof.: Walter Naumann, Ph.D.
Wayne Wonderley, Ph.D.
Sigurd Burckhardt, Ph.D.
Asst. Prof.: Ulrich A. Groenke, Ph.D.
(Univ. of Maryland)
Instr.: Glenn H. Goodman
Ilsedore M. Edse
Paul Gottwald, Ph.D.
Marvin S. Schindler
(Penn. State Univ.)
Emeritus: Hans Sperber, Ph.D.
August Mahr, Ph.D.
Assistants: 8

Ohio Univ. (Athens)

Prof.: Paul G. Krauss, Ph.D.
Assoc. Prof.: Herbert Lederer, Ph.D.
Asst. Prof.: Morton Benson,* Ph.D.
Instr.: Kathryn Johnson
Joe K. Fugate
(Princeton)
Emeritus: John A. Hess, Ph.D.

Ohio Wesleyan Univ. (Delaware)

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Assoc. Prof.: Paul T. Hahn*
Asst. Prof.: Kurt H. Guddat, Ph.D.
Elizabeth O'Bear, Ph.D.
Instr.: Elizabeth Z. Sturrock

Univ. of Oklahoma (Norman)

Prof.: W. A. Willibrand, Ph.D.
Johannes Malthaner, Ph.D.
Gerhard Wiens, Ph.D.
Assoc. Prof.: Erich Eichholz, Ph.D.
Asst. Prof.: Sara Ballenger, Ph.D.
(On leave)
Visiting: Herta Herglotz
Instr.: Maaris Vlach
Emeritus: Roy Temple House, Ph.D.
Assistants: 1

Univ. of Oregon (Eugene)

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Hugo Bekker, Ph.D.
Wolfgang A. Leppmann, Ph.D.
Franz Langhammer, Ph.D.
Emeritus: Edmund P. Kremer, Ph.D.

Penn. State Univ. (Univ. Park, Pa.)

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Helen Adolf, Ph.D.
Albert F. Buffington, Ph.D.
Assoc. Prof.: Werner F. Striedieck, Ph.D.
Dagobert de Levie, Ph.D.
Asst. Prof.: Richard J. Browne, Ph.D.
Nora E. Wittman
Emeritus: George J. Wurfl
Herbert Steiner, Ph.D.
Assistants: 10

Univ. of Penn. (Philadelphia 4)

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Adolf D. Klarmann, Ph.D.
Detlev W. Schumann,* Ph.D.
Alfred Senn, Ph.D.
Asst. Prof.: Adolph C. Gorr, Ph.D.
Heinz Moenkemeyer, Ph.D.
Richard C. Clark, Ph.D.
Instr.: Gerhard Baumgärtel, Ph.D.
Albert L. Lloyd, Ph.D.
Robert Raphael
Emeritus: Axel J. Uppvall, Ph.D.
Ernst Jockers, Ph.D.
Assistants: 8

University of Pittsburgh

Prof.: Erle Fairfield
Assoc. Prof.: Harry A. Gnatkowski, Ph.D.
Klaus W. Jonas, Ph.D.
Asst. Prof.: Lore B. Foltin, J.U.Dr.
Instr.: Charlotte E. Ludwig

Polytech. Inst. of Brooklyn (Brooklyn 1, N.Y.)

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Henry Q. Middendorf
Assoc. Prof.: Victor Bobetsky
Asst. Prof.: Conrad P. Homberger, Ph.D.
Frederick C. Kreiling, Ph.D.
Instr.: B. Hunter Smeaton, Ph.D.

Pomona College (Claremont, Calif.)

Prof.: Carl L. Baumann,* Ph.D.
Asst. Prof.: Gustav Mathieu, Ph.D.
Instr.: Penrith Goff

Princeton Univ. (Princeton, N.J.)

Prof.: Victor Lange,* Ph.D.
(On leave, I)
Visiting: Otto Springer, Ph.D. I
(Univ. of Penna.)
Julius Schwietering, Ph.D.
(Univ. of Frankfurt)
George F. Steiner, Ph.D.
Assoc. Prof.: Bernhard Ulmer, Ph.D.
(Acting chairman, I)
Werner Hollmann, Ph.D.
Asst. Prof.: Richard Kuehnemund, Ph.D.
Konrad J. Schaum, Ph.D.
Richard C. Exner, Ph.D.
Friedrich Seel, Ph.D.
Kenneth Negus, Ph.D.
(Harvard)
Instr.: Clifford A. Bernd, Ph.D.
Vladimir Zernin, Ph.D.
(Yale)
James Wright, Ph.D.
Emeritus: Harvey Hewett-Thayer, Ph.D.
Assistants: 4

Purdue Univ. (Lafayette, Indiana)

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 Earle S. Randall, Ph.D.
 Assoc. Prof.: S. Edgar Schmidt, Ph.D.
 Asst. Prof.: Hubert Jannach, Ph.D.
 Walther L. Hahn, Ph.D.
 J. Collins Orr
 Lawrence R. Radner, Ph.D.
 Margareta I. Baacke, Ph.D.
 Instr.: Robert L. Beamish
 Fritz G. Cohen, Ph.D.
 Harry L. Stout, Ph.D.
 Merle L. Hill
 John W. Jacobson
 (Wyoming Seminary)
 W. Merle Hill
 Emeritus: Eric V. Greenfield
 Otto A. Greiner
 John T. Gunn

Queens College (Flushing, N. Y.)

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 Lienhard Bergel, Ph.D.
 Assoc. Prof.: Harold Lenz,* Ph.D.
 Asst. Prof.: Edmund P. Kurz, Ph.D.
 Marianne Zerner, Ph.D.

Rice Institute (Houston, Texas)

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 Asst. Prof.: Jos. B. Wilson
 Herbert Lehnert, Ph.D.
 Edward Dvoretzky, Ph.D.
 Instr.: Edmund Kaminski
 Lecturer: Konrad Scheible
 (Geislingen/Steige)
 Emeritus: Max Freund, Ph.D.

Univ. of Rochester (Rochester 20, N. Y.)

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 Assoc. Prof.: William H. Clark, Jr., Ph.D.
 Asst. Prof.: Antanas Klimas, Ph.D.
 Wilhelm Braun, Ph.D.
 Instr.: Jessie H. Kneisel, Ph.D.
 Robt. G. Guiffida, Ph.D.
 Daniel Lindblom
 Assistants: 2

Rutgers Univ. (New Brunswick, N. J.)

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 Assoc. Prof.: Claude Hill, Ph.D.
 Johannes Nabholz, Ph.D.
 Asst. Prof.: Henry J. Fittell, Ph.D.
 Instr.: Lothar E. Zeidler
 Ralph J. Ley
 Josef S. Thanner
 (Princeton)
 Edgar B. Schick
 Erich-Oskar Wruck

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 Assoc. Prof.: Alice Schlimbach, Ph.D.
 Asst. Prof.: Erna Kritsch, Ph.D.
 Instr.: Marlene Hiedewohl
 (Yale)

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 G. E. Condoynannis, Ph.D.
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 Asst. Prof.: Marion Sonnenfeld, Ph.D.
 Marie Schnieders,* Ph.D.
 Instr.: Reinhard Lettau
 Ronald Hauser, Ph.D.
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 Ann E. Mensel

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- Assoc. Prof.: Douglas F. Bub,* Ph.D.
 Asst. Prof.: Kyril L-F. DeGravelines, Ed.D,
 L.H.D.

Univ. of S. Dakota (Vermillion)

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 Asst. Prof.: Thor Prodanik
 Harald Scholler, Ph.D.
 (Univ. of Marburg)
 Erwin Behrendt, Ph.D.
 (Marquette Univ.)
 Instr.: Robert Lipp
 Emeritus: J. C. Tjaden, Ph.D.

Univ. of South. Calif. (Los Angeles 7)

- Prof.: Harold von Hofe, Ph.D.
 Erwin T. Mohme, Ph.D.
 John T. Waterman,* Ph.D.
 Instr.: Herbert Kirchhoff
 (Göttingen)
 Emeritus: H. Nordewin v. Koerber, Ph.D.
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Southern Methodist Univ. (Dallas 5, Texas)

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 Assoc. Prof.: T. Herbert Etzler, Ph.D.
 Asst. Prof.: Harvey I. Dunkle, Ph.D.
 Instr.: Alvin D. Jett, Ph.D.

Stanford Univ. (Stanford, Calif.)

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 Kurt F. Reinhardt, Ph.D.
 Assoc. Prof.: Henry Blauth
 Helmut Boeninger, Ph.D.
 Daniel C. McCluney, Jr., Ph.D.
 Gertrude L. Schuelke, Ph.D.
 Instr.: Kurt Mueller-Vollmer
 Gisela Luther
 Emeritus: Bayard Q. Morgan, Ph.D.
 Assistants: 14

Swarthmore College (Swarthmore, Pa.)

- Prof.: Franz H. Mautner, Ph.D.
 Assoc. Prof.: Hilde D. Cohn, Ph.D.
 Asst. Prof.: Justus Rosenberg, Ph.D.
 Lecturer: George Avery, Ph.D.
 (St. Joseph's College)
 Albert A. Schmitt
 (Univ. of Penna.)
 Emeritus: Karl Reuning, Ph.D.
 Lydia Baer, Ph.D.

Syracuse Univ. (Syracuse 10, N. Y.)
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 Assoc. Prof.: Henry J. Groen, Ph. D.
 Herbert H. J. Peisel, Ph. D.
 Albert Scholz, Ph. D.
 A. D. Weinberger, Ph. D.
 Asst. Prof.: Kathryn N. de Lima
 Emeritus: William Gorse

Temple Univ. (Philadelphia 22, Pa.)
 Prof.: Ames Johnston, Ph. D.
 Assoc. Prof.: Christian Schuster,* Ph. D.
 Asst. Prof.: William W. Langebartel, Ph. D.
 Instr.: Julius M. Herz, Ph. D.
 Henry J. Atkins
 (Univ. of Penna.)
 Emeritus: Charles Evans, L.H.D.

Univ. of Tennessee (Knoxville)
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 H. W. Fuller, Ph.D.
 Edda T. Hankamer, Ph. D.
 Instr.: Jutta M. Rasmussen
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Univ. of Texas (Austin 12)
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 W. P. Lehmann,* Ph.D.
 Helmut Rehder, Ph. D.
 Assoc. Prof.: W. F. Michael, Ph. D.
 C. V. Pollard, LL. D.
 George Schulz-Behrend, Ph. D.
 Werner Winter, Ph.D.
 Stanley N. Werbow, Ph. D.
 Asst. Prof.: Leroy R. Shaw, Ph. D.
 A. Leslie Willson, Ph. D.
 Instr.: A. Margaret Arent
 (Chicago)
 Emmon Bach, Ph. D.
 (Chicago)
 Anders S. Sastrup
 (Yale)
 Don C. Travis, Jr., Ph. D.
 Emeritus: C. H. Holzwarth, Ph. D.
 Assistants: 14

Texas Tech. College (Lubbock)
 Assoc. Prof.: Theodore W. Alexander
 Asst. Prof.: Elaine Boney, Ph. D.
 Alexander P. Hull, Ph. D.

Tulane Univ. (New Orleans 18, La.)
 Assoc. Prof.: Erich A. Albrecht,* Ph. D.
 U. Everett Fehlau, Ph. D.
 Margaret L. Groben, Ph. D.
 Instr.: William F. Klatte, Ph. D.
 Assistants: 5

Union College (Schenectady 8, N. Y.)
 Prof.: Frederick A. Klemm,* Ph. D.
 Hans Hainebach, Ph. D.
 Asst. Prof.: William Oldenbrook, Ph. D.
 Emeritus: George H. Danton, Ph. D.
 Assistants: 2

U. S. Military Academy (West Point, N. Y.)
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 Fritz Tiller, Ph. D.

Instr.: Maj. William B. Hale
 Maj. Richard M. Wildrick
 Capt. Donald G. Albright
 Capt. Roland D. Tausch

U. S. Naval Academy (Annapolis, Md.)
 Prof.: Henry W. Drexel*
 H. B. Winchell
 Assoc. Prof.: Kurt P. Roderbourg
 W. H. Berry
 E. J. Satterthwaite
 Instr.: Lt. C. Zirps, USN
 Lt. (jg) R. M. Stanford, USN

Upsala College (East Orange, N. J.)
 Prof.: Eva C. Wunderlich,* Ph. .D
 Assistants: 1

Univ. of Utah (Salt Lake City)
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 Paul E. Wyler, Ph. D
 Assoc. Prof.: Arval L. Streadbeck, Ph. D.
 Asst. Prof.: James B. Hepworth, Ph. D.
 Instr.: Phila V. Heimann
 Robert E. Helbling
 Richard J. Cummings
 Heinz F. Rahde
 (Hamburg)
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 Assoc. Prof.: Elizabeth Zorb, Ph. D.
 Asst. Prof.: Mary B. Corcoran, Ph. D.
 Volkmar Sander, Ph. D.
 Emeritus: Ruth J. Hofrichter, Ph. D.

Univ. of Vermont (Burlington)
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 Assoc. Prof.: Harry H. Kahn
 Truman M. Webster
 Albert W. Wurthmann
 Emeritus: Fred Donald Carpenter

Univ. of Virginia (Charlottesville)
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 Asst. Prof.: Harry Tucker, Jr., Ph. D.
 Walter L. Heilbronner, Ph. D.
 Francis J. Brooke, III, Ph. D.
 Instr.: Arthur H. Adams
 (Univ. of Richmond)

Wabash College (Crawfordsville, Ind.)
 Prof.: Karl-Heinz Planitz,* Ph.D.
 Asst. Prof.: Joseph S. Height, Ph.D.
 John R. Russell
 Emeritus: Frederick C. Domroese
 Assistant: 1

Wagner College (Staten Island)
 Prof.: Frederick Hiebel, Ph. D.
 Assoc. Prof.: Frederick H. Willecke
 Lecturer: Amanda Martin
 Louis Raichle
 Hilde Jackel
 Emeritus: Theodore Emil Palleske
 Assistants: 1

- Univ. of Washington (Seattle 5)**
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 William H. Rey, Ph. D.
 Assoc. Prof.: Herman C. Meyer, Ph. D.
 (Acting chairman)
 Annemarie Sauerlander, Ph. D.
 Asst. Prof.: Robert L. Kahn, Ph. D.
 Franz Rene Sommerfeld
 Richard F. Wilkie, Ph. D.
 George C. Buck, Ph. D.
 Instr.: Vernon Toews
 Emeritus: Edward H. Lauer, Ph. D.
 Felice Ankele, Ph. D.
 Max Schertel, Ph. D.
 Elenora M. Wesner
 Assistants: 7
- Washington Univ. (St. Louis 5, Mo.)**
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 Erich P. Hofacker,* Ph. D.
 Liselotte Dieckmann, Ph. D.
 Assoc. Prof.: Raymond Immerwahr, Ph. D.
 Visiting: E. A. Ebbinghaus, Ph. D.
 (Univ. of Marburg)
 Assistants: 2
- Wayne State Univ. (Detroit 2, Mich.)**
 Prof.: Harold Basilius, Ph. D.
 Carl Colditz,* Ph. D.
 (On leave)
 J. K. L. Bihl, Ph. D.
 John F. Ebelke, Ph. D.
 (Acting Chairman)
 Assoc. Prof.: Vladimir Bezdek, Ph. D.
 Asst. Prof.: Hermann Poster, Ph. D.
 Bernhard Valentini, Ph. D.
 Erhard Dabringhaus, Ph. D.
 Instr.: Robert L. Miller
 Irma Singer
 Assistants: 6
- Wellesley College (Wellesley, Mass.)**
 Assoc. Prof.: Barbara Salditt, Ph. D.
 Magdalene Schindelin,* Ph. D.
 Asst. Prof.: Martha J. Goth, Ph. D.
 Instr.: Renata A. Hofman
 Emeritus: Marianne Thalmann, Ph. D.
- Wells College (Aurora, N. Y.)**
 Prof.: E. M. Fleissner,* Ph. D.
 Emeritus: O. S. Fleissner, Ph. D.
 Instr.: L. Hourtienne
 (Bryn Mawr)
- Wesleyan Univ. (Middletown, Conn.)**
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 Chadbourne Dunham, Ph. D.
 Assoc. Prof.: Arthur R. Schultz, Ph. D.
 Asst. Prof.: Peter Salm, Ph. D.
 Wolfgang Taraba, Ph. D.
 Arthur S. Wensinger, Ph. D.
 Emeritus: John C. Blankenagel, Ph. D.
 Paul H. Curtis, Ph. D.
- West Virginia Univ. (Morgantown)**
 Prof.: Victor J. Lemke,* Ph. D.
 Assoc. Prof.: Robert Stilwell, Ph. D.
 Instr.: Donald T. Huffmann
 Harley U. Taylor, Jr.
- Western Reserve Univ. (Cleveland 6, Ohio)**
 Prof.: Theodor W. Braasch,* Ph. D.
 Assoc. Prof.: Hugo Karl Polt, Ph. D.
 Asst. Prof.: Erminnie H. Bartelmez, Ph. D.
 Instr.: Bruce A. French
 Lecturer: Bernhard A. Loeschen
 Emeritus: Kaethe F. Lepchne
- Williams College (Williamstown, Mass.)**
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 Asst. Prof.: Harlan P. Hanson, Ph. D.
 Instr.: William A. Little
 George F. Folkers
 (Princeton)
- Univ. of Wisconsin (Madison 6)**
 Prof.: Walter Gausewitz, Ph. D.
 Roe-Merrill S. Heffner,* Ph. D.
 Martin Joos, Ph. D.
 Lester Seifert, Ph. D.
 Werner Vordtriede, Ph. D.
 J. D. Workman, Ph. D.
 Assoc. Prof.: Sieghardt M. Riegel, Ph. D.
 Asst. Prof.: Lida Kirchberger, Ph. D.
 Jost Hermand, Ph. D.
 William Z. Shetter, Ph. D.
 Instr.: Ursula Thomas, Ph. D.
 Emeritus: Friedrich Bruns, Ph. D.
 Robert O. Röseler, Ph. D.
 Assistants: 6
- College of Wooster (Wooster, Ohio)**
 Prof.: William I. Schreiber,* Ph. D.
 Instr.: William H. Wilkening
 Eckhardt Knolle
 Marie Ferington
 Assistants: 1
- Univ. of Wyoming (Laramie)**
 Prof.: Adolphe J. Dickman,* Ph. D.
 Werner A. Mueller, Ph. D.
 Instr.: Gerhard R. Herbst
 (Univ. of New Mexico)
- Yale Univ. (New Haven, Conn.)**
 Prof.: Heinz Bluhm,* Ph. D.
 C. von Faber du Faur, Ph. D.
 Heinrich E. K. Henel, Ph. D.
 K. Reichardt, Ph. D.
 H. J. Weigand, Ph. D.
 Assoc. Prof.: G. Nordmeyer, Ph. D.
 Asst. Prof.: C. Wood, Ph. D.
 P. Demetz, Ph. D.
 (On leave)
 Instr.: T. S. Ziolkowski, Ph. D.
 Charlotte Anderson, Ph. D.
 (Conn. Coll. for Women)
 E. Hoffmann
 H. Zauchenberger
 Emeritus: A. B. Benson, Ph. D.
 C. F. Schreiber, Ph. D.
 Assistants: 10
- Yeshiva Univ. (New York 33, N. Y.)**
 Prof.: Isaac Bacon, Ph. D.
 (Visiting from U. of Colorado)
 Ralph P. Rosenberg, Ph. D.

DOCTORAL DEGREES GRANTED 1958-59

- Brown Univ.: James E. Wright, "Graphemics of Fritz Reuter's Dialect" (Twaddell).
- Univ. of California, Berkeley: Ruth Rosenau, "Die Symbolik im Werke der Dichterin Gertrud von Le Fort" (Jászi); Robert H. Spaethling, "Der neue Stil im Drama des Sturm und Drangs" (Reed).
- Univ. of California, Los Angeles: Ada H. Schmidt, "Hugo von Hofmannsthal's Lyric Poetry: Interpretation and Critical Analysis" (Oswald).
- Univ. of Chicago: Emmon W. Bach, "Patterns of Syntax in Hölderlin's Poems" (Schulz).
- Univ. of Cincinnati: Albert B. Halley, "A Critical Edition of Four Unpublished Dramas of Ludwig Tieck" (Zeydel); Eberhard Reichmann, "Johann Andreas Cramers Stellung in der Literatur" (Merkel).
- Columbia Univ.: Hugo Schmidt, "Lenau's Imagery" (Silz); Willy Schumann, "The Technique of Characterization in the Late Novellas of Theodor Storm" (Silz).
- Cornell Univ.: Robert Hiller, "Johann Ulrich Erhard" (de Capua).
- Harvard Univ.: Harlan Hanson, "Leibniz and Lessing's Critical Thought" (Atkins; previously Schneider); Eduard Provezky, "The Reception of Emilia Galotti, 1772" (Hatfield).
- Univ. of Illinois: Ralph Fraser, "The Treatment of Wallenstein in Twentieth Century German Literature" (Schumann and Frey); Erwin Goesling, "Johann Heinrich Voß' Stellung zu religiösen und politisch-sozialen Fragen" (Schumann and Kaufmann); Ann Jennings, "Alfred Döblin's Quest for Spiritual Orientation" (Frey); Harry Paulin, "Criticism of the *Zeitgeist* in Pre-Naturalistic German Literature, 1860-1880" (Frey).
- Indiana Univ.: Erwin R. Behrendt, "Literary Criticism in German Periodicals of the Eighteen-Seventies" (Fuerst); Mary Eleanor Bender, "The Sixteenth Century Anabaptists as a Theme in Twentieth Century German Literature" (Meessen); Gerhard F. Megow, "Die geistige Entwicklung Paul Ernsts in seinen theoretischen Schriften von den Anfängen bis 1918" (Meessen); Harry L. Stout, "French Translations of Faust II" (Remak).
- Iowa State Univ.: Margareta Rempel, "Tolstoy-G. Hauptmann-Gorkij, a Comparative Study" (Funke).
- Univ. of Maryland: Mrs. Charlotte Mangold, "Melville in Germany" (Zucker).
- Univ. of Michigan: Dirk Baay, "Moritz Heimann (1868-1925), Critic and Writer" (Reichart); Peter Horwath, "Antiklerikale Literatur im Rahmen des österreichischen Kulturkampfes 1780-1920. Vom katholischen Standpunkt" (Graf); Kathryn A. Johnson, "Goethe and Charlotte von Stein in Twentieth Century German Fiction" (Nordmeyer); Frank C. Richardson, "Heinrich von Kleist's Reception in France" (Nordmeyer); Arthur S. Wensinger, "An Introduction to the Problem of 'Gesture' in Heinrich von Kleist and his Works" (Nordmeyer).
- Univ. of Minnesota: Fred A. Krügel, "Suffering and the Sacrificial Ethos in the Dramatic Works of Franz Werfel" (Wood).
- Northwestern Univ.: Emmy Schreiner, "Das archeologische Motiv in der deutschen Lyrik bis Rilke" (Spann).
- Ohio State Univ.: Kurt Guddat, "Hugo von Hofmannsthal: Eine Studie zur dichterischen Schaffensweise" (Seidlin).
- Univ. of Pennsylvania: George C. Avery, "The Focus on Reality in the Novels of Robert Walser" (Klarmann).
- Princeton Univ.: Achim Bonawitz, "Goethe's View of Language" (Lange).
- Univ. of Southern Calif.: Herbert Süßbach, "Kritik am Jugendwerke Heinrich Manns" (Marcuse); Svein Oksenholt, "Educational Theories in the Works of Georg Christoph Lichtenberg" (von Hofe).
- Stanford Univ.: Robert E. Helbing, "Heinrich von Kleist's Way from Rationalism to Ethical Voluntarism" (Reinhardt).
- Univ. of Texas: Walter D. Morris, "Poetic Images and Motifs in C. F. Meyer's Prose Works" (Rehder); Frederick W. Oppermann, "The Old Saxon Vowel Phonemes

- under Medial and Weak Stress in the Manuscript of the *Heliant*" (Lehmann);
 L. John Parker, "Wieland's Dramatic Activity" (Rehder); Walter L. Robinson,
 "Name-Characterization in the Works of Thomas Mann" (Michael).
 Univ. of Virginia: Vernon Cook, "A Study in Eddic Prosody" (Wood).
 Univ. of Washington: William V. Glebe, "The Relationship between Art and Dis-
 ease in the Works of Thomas Mann" (Rey).
 Univ. of Wisconsin: Don C. Travis, "The Pattern of Reconciliation in the Works
 of Stefan Andres" (Vordtriede).

PROMOTIONS

I. To Rank of Professor

- Madison S. Beeler (U. of Calif., Berkeley)
 Lienhard Bergel (Queens College)
 John F. Ebelke (Wayne State Univ.)
 Edda T. Hankamer (Univ. of Tenn.)
 Peter Heller (Univ. of Mass.)
 André von Gronicka (Columbia Univ.)
 Oscar F. Jones (Univ. of Florida)
 Paul G. Krauss (Ohio Univ., Athens)
 Wolfram K. Legner (Geo. Wash. Univ.)
 Andrew Louis (Rice Institute)
 Viola Manderfeld (Univ. of Chicago)
 George J. Mundt (Colgate)
 Karl-Heinz Planitz (Wabash College)
 Siegfried B. Puknat (Univ. of Calif., Davis)
 Carroll E. Reed (Univ. of Washington)
 Herbert W. Reichert (Univ. of N. Carolina)
 William H. Rey (Univ. of Washington)
 James F. White (Univ. of Vermont)

II. To Rank of Associate Professor

- Orville L. Abbott (Mich. State Univ.)
 Theodore W. Alexander (Texas Tech. Coll.)
 Frederick J. Beharriell (Indiana Univ.)
 Dorothea Berger (NYU)
 Douglas F. Bub (Univ. of S. Carolina)
 R. J. Doney (Northwestern Univ.)
 Ulrich K. Goldsmith (Univ. of Colorado)
 Karl S. Guthke (Univ. of Calif., Berkeley)
 Marjorie L. Hoover (Oberlin College)
 Emanuel Salgaller (Carnegie Inst. of Tech.)
 Christoph E. Schweitzer (Bryn Mawr)
 Blake L. Spahr (Univ. of Calif., Berkeley)
 E. W. Steiniger (Miami Univ., Ohio)
 Stanley N. Werbow (Univ. of Texas)
 Jean T. Wilde (Hunter College)
 Frederick H. Willecke (Wagner College)

III. To Rank of Assistant Professor

- Robert R. Anderson (Univ. of Md.)
 Margareta I. Baacke (Purdue)
 Dirk Baay (Grinnell)
 Sara Ballenger (Univ. of Oklahoma)
 Franz H. Bäuml (Univ. of Calif., L. A.)
 Foster W. Blaisdell (Indiana Univ.)
 Achim Bonawitz (Cornell Univ.)
 Mary C. Crichton (Univ. of Michigan)
 Edward Dvoretzky (Rice Inst.)

Walther L. Hahn (Purdue)
 Edward S. Klima (Mass. Inst. of Tech.)
 Franz Langhammer (Univ. of Oregon)
 Herbert Lehnert (Rice Inst.)
 Earl N. Lewis (Louisiana State Univ.)
 Fred Oppermann (Univ. of Arizona)
 Thor Prodaniuk (Univ. of S. Dakota)
 Peter Salm (Wesleyan Univ.)
 Hugo Schmidt (Bryn Mawr)
 Harald Scholler (Univ. of S. Dakota)
 Willy Schumann (Columbia Univ.)
 William Z. Shetter (Univ. of Wis.)
 Marion Sonnenfeld (Smith College)
 Kristina Trendota (Univ. of Kansas)
 Karl H. Van D'Elden (U. S. M. A.)

IV. To Rank of Instructor

A. Margaret Arent (Univ. of Texas)
 Emmon Bach (Univ. of Texas)
 Gunter Faure (Mass. Inst. of Tech.)
 Bruce A. French (Western Reserve Univ.)
 Alfred Genser (Louisiana State Univ.)
 Sol Gittleman (Univ. of Mich.)
 E. Hoffmann (Yale Univ.)
 Renata A. Hofmann (Mass. Inst. of Tech.)
 Paul M. Hohenberg (Mass. Inst. of Tech.)
 Robert Lipp (Univ. of S. Dakota)
 Gisela Luther (Stanford Univ.)
 Kurt Mueller-Volmer (Stanford)
 V. E. Nollendorfs (Univ. of Mich.)
 Burton Pike (Cornell Univ.)
 Heinz F. Rahde (Univ. of Utah)
 Erwin Rennert (NYU)
 Ottomar Rudolf (Haverford College)
 Anders S. Saustrup (Univ. of Texas)
 Ursula Schwarzkopf (Univ. of Kansas)
 Irma Singer (Wayne State Univ.)
 Katrin L. Taeger (Bryn Mawr)
 Marjorie T. Walter (Univ. of Alabama)
 H. Zaichenberger (Yale)



BOOK REVIEWS

Witness of Deceit: Gerhart Hauptmann as Critic of Society.

By Leroy R. Shaw. *University of California Publications in Modern Philology*. Vol. 50. Berkeley and Los Angeles: University of California Press, 1958. 126 pages. \$2.50.

This interesting and valuable contribution to a fuller understanding of the early work of Gerhart Hauptmann has its origin in a doctoral dissertation directed by the late Professor Hans M. Wolff of the University of California at Berkeley, whose tragic death has shocked his friends and colleagues everywhere. It is another tribute to the broad interests and stimulating teaching of a scholar who only a few months ago added some fine essays of his own on Hauptmann to his numerous writings in many fields of German literature.

Shaw's investigation examines the social criticism of Hauptmann's early work, beginning with the unpublished "Germanen und Römer" through *Florian Geyer*, but it presents a new approach and some convincing arguments for the extraordinary success of his first dramas: Hauptmann's attacks upon the evils, injustices, and shams of an age that gave promise of much, but became an era of transition that bewildered traditionalists and disappointed rebellious youth. In the ensuing conflict of generations Hauptmann not only highlighted the problems, but he caught the mood of protest in his so-called "naturalistic dramas."

Hauptmann's student days at Jena at the end of 1882 and his trip through the Mediterranean helped to awaken his social consciousness. The *Promethidenlos* gives adequate proofs of the young poet's disillusionment and despair. The next three years in Erkner exposed Hauptmann to the new sociological and socialistic literature that he and his whole generation were reading and debating avidly. The key to the protest that was generally voiced, but whose literary spokesman Hauptmann became, Shaw finds in the widely read attack upon the "Kulturlüge" by Max Nordau. This term, first coined by Nietzsche, became the subject of the popular tract *Die conventionellen Lügen der Kulturmenschheit*, 1883, that went through sixteen editions by 1895. Though no proof of Hauptmann's acquaintance with Nordau's work has come to light in the diaries and notebooks, it seems reasonable to assume that Hauptmann and his friends could hardly remain unfamiliar with it. Furthermore Nordau merely gave the most widely disseminated expression to concepts that were voiced over and over again. Hence Nordau becomes a symbol of that protest against the illusions and deceptions of the traditionalists who might block social progress. This study, therefore, examines Hauptmann's growing awareness of the social ills of the times. During a relatively short period of his dramatic writing he becomes the reformer, a writer whose sympathies rouse him to action. In a sense this study reveals what Hauptmann repeatedly emphasized: that he was not a "naturalist" in Arno Holz's sense of the term and that his "naturalism" was a passing phase in his development. His work always reflected a certain his-

torical relevancy and was keenly sensitive to the problems and issues of his time. Gradually Hauptmann shifted the emphasis on his dramas away from the external conflicts of society that destroy the individual, and his personal experiences and problems – first of all the growing tension in his family relationships after meeting Margarete Marschalk in the early nineties – made him turn to the realm of Dionysos and Eros.

Since the earlier sociological study of Hauptmann's work by Vollmers-Schulte (1923), and Barnstorff (1938), only Werner Ziegenfuss, *Gerhart Hauptmann: Dichtung und Gesellschaftsidee der bürgerlichen Humanität*, Berlin, 1948, has attempted a study of Hauptmann in relation to modern society. Shaw makes excellent use of the biographical information in *Abenteuer meiner Jugend* (1937) to support the theoretical assumptions of various critics and to provide authentic background for those significant early years of writing, which established Hauptmann's reputation. The study is a distinct contribution.

In keeping with the practice of listing errors – in order to prove the thoroughness of the reviewer – these corrections should be made: P. 3, footnote 12 belongs to p. 4, probably after *Florian Geyer*; bottom of p. 12, last three lines seem to be variants of the same idea; p. 16, the man who called Hauptmann "eine verfehlte Existenz" was the laryngologist Dr. Krause and not Alexander Hessler, the model for Hassenreuter; p. 19 the publication date of *Das bunte Buch* is given as 1887 and not 1888, as on p. 103; p. 32 the reference to Büchner as a "poet" is unsatisfactory, as the English word does not carry the broader meaning of "Dichter"; p. 40, the quotation identified in footnote 18 is neither complete nor accurate and is found in Voigt's volume on p. 79; p. 63, Dreissiger's name is misspelled; p. 93, "Hermann" is misspelled; p. 111, footnote 4, "Martha" was Carl Hauptmann's wife; Behl's *Zwiesprache* is misspelled on pp. 111, 114, 124; p. 119, footnote 19, "Rabennester" (Geyer's plea: "herunter mit allen verfluchten Rabennestern") can hardly be translated as "scavengers"; p. 123, line 2, "Zum" not "zur"; p. 123, the second edition of the Hauptmann bibliography is completely the work of Viktor Ludwig; p. 124, the title "Gerhart Hauptmann, the German Empire, and the Republic" has misleading punctuation; p. 125, the name Zieglschmid is misspelled.

University of Michigan.

—Walter A. Reichart

Poetik der Tragödie.

By Otto Mann. Bern: Francke Verlag, 1958. 344 pp. S. Fr. 39.50.

"Schon für Aristoteles und noch für Lessing, Herder, Goethe, Schiller war die Tragödie ein für die Bühne gebildetes dichterisches Kunstwerk von festbestimmtem, bedeutendem Seinsgehalt in einer diesem Gehalt und seiner Darstellung angemessenen Gestalt. Erst die Romantik macht eine andere Auffassung von der Tragödie geltend; in ihr manifestiere sich tragisch gewordenes Menschentum, persönlicher oder zeitlicher Art, ein problematisches Verhältnis des Menschen zum Sein oder auch ein tragischer Zwiespalt im Sein selbst . . . Hier wird die durch die romantische Kunstmetaphysik verdrängte alte Erkenntnis der Tragödie wieder sichtbar gemacht und in ihren Grundzügen ent-

wickelt." These sentences from the preface give the basic tendency of the book. Mann develops the "Poetik," that is to say, the rules and practices of the tragedy as understood by dramatists until the Romantic period with constant reference to post-Romantic changes. There is usually a polemic edge to these references, since it is the classic drama alone which may be said to possess a "Poetik." Quoting again from the preface: „Bis zu unserer klassischen Zeit wurde die Tragödie zuerst als eigenständiges Kunstwerk erkannt, durch eine Poetik, hinsichtlich des praktischen Bildens durch eine Dramaturgie; seit der Romantik wird sie als eine Manifestation des menschlichen, zeitlichen, metaphysischen Seins erkannt durch eine zumeist geschichtlich orientierte Metaphysik vom Geiste des Menschen, seiner Kultur, des Seins selbst."

Mann makes it clear that his own preference is for the pre-Romantic drama. In the fourth and final section of the book, "Das Erhellten der Tragödie durch die Philosophie," he makes a sharp attack on the historicising metaphysics of drama developed by the Romanticists and their successors. Summing up the results of Romantic and post-Romantic attempts to develop a philosophy of the tragic in place of a poetics of tragedy he says (page 327): "Das Ergebnis dieser philosophischen Tätigkeit an der Tragödie bis zur Gegenwart ist durchaus negativ. Sie beginnt mit einer täuschenden positiven Totalerkenntnis; sie endet in einem gleichermaßen täuschenden Negativen, worin das faktische Positive der alten Tragödie verloren geht." After an introductory section in which the theme of the book is stated and the basic definitions are developed, Mann proceeds to rediscover the elements of historical practice in the pre-Romantic tragedy in three main sections: *Das Vorstellen*, *Das Wirken*, and *Das Erhellten*. All the problems of composing tragedy, whether literary, practical, imaginative, technical, major or minor, are discussed in detail with a wealth of critical interpretation of the practices of dramatists from the ancient Greeks to Hauptmann. Throughout the book the basic criteria are derived from the Aristotelian poetics, as for example the postulate that the hero must be passive or that the purpose of tragedy is to arouse in the spectator the emotions of fear and pity. The threefold purpose of tragedy, corresponding to the three major divisions of the book (Mann tends to think throughout in triadic schemes), is stated page 66: 'Das Erste ist, daß der Dichter seine Tragödie als tragische Schau verwirklicht. Also ist seine erste Aufgabe das Vorstellen. Zweitens will mit dieser Schau der Dichter das Gemüt tragisch erschüttern, also ist seine zweite Aufgabe das Wirken in dem Sinne, daß durch die Schau Wirkungen ausgehen auf das Gemüt. Drittens aber soll der Dichter durch solche Schau die Wirklichkeit verdeutlichen, die Wirklichkeit erhellen. Also bildet er auch eine erhellende Schau.'

The frequently hortatory tone (Der Dichter soll; der Dichter muß . . . ") of much of the book combined with the polemics mentioned above should not prevent the reader from appreciating the fact that this is a very valuable, illuminating book that also sheds much light on modern drama. If one disregards the often distressing "ontological" jargon and the otiose use of the magic word "Sein" (or in compounds "Sein-", "Seins-"), one is left with a very sound, solid, and sensible

delineation of the poetics of tragedy. By using the criteria mentioned above Mann often achieves unusual insights and sometimes startling interpretations of individual dramas (e. g. *Oedipus*, *King Lear*) as well as original and convincing evaluations of many dramatists (e. g. Hebbel, Hauptmann). Unfortunately his method means that the book is quite repetitious. In each of the three major sections the same plays are looked at again and again from different points of view. The first act of *Emilia Galotti* must be analyzed in different ways at least a dozen times in as many different places. Expressionistic drama, for example, is referred to, among other places, on pages 146, 214, 237, 251, and 310. An index of authors and plays as well as of general topics would help the reader pull together much that is scattered throughout the book. In every case Mann's treatment of such topics as style, subject matter, or historical drama are important and thoughtful and deserve to be in more convenient form.

Misprints were noted on pages 7, 43, 49, 107, 122, 128, 135, 151, 161, 182 ("Heilend"), 208, 211 ("Zuckmayr"), 259 (repeated line).

Amherst College.

—Murray B. Peppard

Zeiterlebnis und Zeitdeutung in Goethes Lyrik.

Von Wolfgang Pehnt. Tübingen: Max Niemeyer Verlag, 1957. 153 S. DM 10.00.

In ihrem Beitrag zu den *Monatsheften: Interpretations of German Poetry (1939-1956)* A Bibliography (Mbe XLIX, October, 1957, Nr. 5, Seite 241) weisen B. Blume und Adolf E. Schroeder mit Recht darauf hin, daß mit dem Erscheinen von Emil Staigers *Die Zeit als Einbildungskraft des Dichters* (1939) ein neuer Abschnitt in der Interpretation deutscher Lyrik begann.

Die Beschäftigung mit dem Zeitproblem in der Literatur erwuchs fraglos aus dem neuesten philosophischen und naturwissenschaftlichen Bemühen um die außerordentlich komplizierte Frage der Zeit. Auf amerikanischer Seite weist z. B. Hans Meyerhoff in seinem Buch *Time in Literature* (Univ. of California Press, 1955) auf Hans Reichenbachs *Philosophie der Raum-Zeitlehre* (Berlin-Leipzig: W. d. Gruyter, 1928) hin. Pehnt führt Bergson, Freund, Heidegger, Horkheimer-Adorno, Jasper, Simmel und Tillich an, läßt aber dann — vernünftigerweise — eine Diskussion der philosophischen Fragen und Probleme unberührt.

Er bemüht sich, in erfreulicher Übereinstimmung mit dem Interpretationsprinzip Blumes und Schroeders in der obengenannten Arbeit, um die Auslegung einer bestimmten Anzahl von Gedichten aus der Frühzeit des lyrischen Schaffens Goethes. Die zeitliche Grenze ist die frühe Weimarer Periode. Diese disziplinierte Beschränkung ist besonders verständlich, wenn man bedenkt, daß es sich hier ursprünglich um eine Dissertation handelt.

Durchaus überzeugend macht es Pehnt in seiner Einleitung klar, daß die Bedeutung, die Goethe der Zeit beigemessen hat, in den vorhandenen Goethestudien als Hauptthema noch nicht klar zum Ausdruck gekommen ist. „Die Literatur zu Goethes Lyrik,“ so sagt er, „hat sich

oft zeitlicher Begriffe bedient, aber sie selten zum Thema erhoben.“ . . . „Trotz der umfangreichen Sekundärliteratur schien eine Darstellung notwendig, die mit dem Blick auf das Phänomen Zeit die Lyrik Goethes bis in seine frühe Weimarer Epoche hinein verfolgt.“

Es handelt sich also um eine Spezialstudie, in der sichtbar werden soll, wie Goethe Zeit erlebt und gedeutet hat. Ob die Poesie gegenüber der Prosa ein Medium darstellt, in dem sich das dichterische Ich unmittelbar bezeugt und ob von ihr die zuverlässigste Auskunft zu erhoffen ist, in welcher Weise die Zeit den Dichter und der Dichter die Zeit bestimmt, scheint fragwürdig. Da Pehnt aber die Ergebnisse seiner Spezialstudie nicht ohne weitere Untersuchungen und Erörterungen methodischer Fragen auf die ganze Breite des Goetheschen Schaffens anwenden will, läßt sich die Begrenzung auf die Lyrik als wichtigste Quelle rechtfertigen.

Ein äußerst sorgfältiges Lesen von 87 Gedichten Goethes (im Besonderen von: An Schwager Kronos, Der Wanderer, Harzreise im Winter, Ilmenau, Mahomets Gesang, Mayfest, Seefahrt, Wanderers Sturmlied und Warum gabst du uns die tiefen Blicke) veranlaßt Pehnt sein Material unter die drei folgenden Abschnitte einzuteilen: I. Der Begriff der homogenen Zeit in der Anakreontik; II. Augenblick und Geschichtsbild in der Sturm und Drang Lyrik; und III. Die Ausbildung des triadischen Geschichtsbildes von der Frankfurter zur frühen Weimarer Lyrik.

Es ist leider unmöglich, sich hier mit den zahllosen Einzelergebnissen der Untersuchung Pehnts auseinanderzusetzen. Man kann in diesem kurzen Raum nur sagen, daß eine genauere Analyse der feinsten Variationen der Zeitaspekte in den verschiedenen Gedichten Goethes kaum denkbar ist. Das allgemeinere Resultat ist aber, wie das vielleicht doch zu erwarten war, weniger bedeutend als die große Bemühung es erwünschen ließe. Es zeigt sich letzten Endes doch nur, daß Goethe von einer konventionellen Auffassung, von einem konventionellen Erleben und Deuten der Zeit zu einem ständig tieferen und subjektiveren Verständnis des Zeitphänomens weitergeschritten ist.

Als notwendiger Baustein zu einer späteren Gesamtbewertung des Zeiterlebens und Zeitdeutens Goethes wird diese Studie sicher von bleibendem Wert sein.

Tulane University.

—Erich A. Albrecht

Franz Kafka Today.

Flores, Angel and Swander, Homer, eds. Madison: The University of Wisconsin Press, 1958. 290 pp. \$5.00.

This new "critical symposium" — a thematic variation on *The Kafka Problem* — is intended, according to the jacket advertisement, to offset the tendency of earlier critics to fit Kafka ". . . into some preconceived pattern . . . Expressionist, Existentialist, psychological, religious, or social." Inasmuch as the fifteen interpretive inclusions (the differential three are of structural or genetic nature) involve, to the number ten, approaches social, religious, or psychological, it can scarcely be denied that the mentioned tendency seems still in some degree of evidence. This fact does not, however, diminish the service which the volume (parti-

cularly its excellent bibliographical section) will render to those who choose to approach this most controversial of authors. For that matter, even if the symposium does not definitively document the emergence of an objective tradition in Kafka scholarship, it does testify to a healthy trend in that direction – and that, granted Kafka's seeming ambiguity of outlook, is perhaps the very most that we can expect until time (and additional information) afford us the needed perspective.

The difficulty has always been, as Homer Swander recognizes in what is perhaps the firmest and most objective of the interpretive essays, that "... the closer we get to the heart of [Kafka's] work, the more likely he is to cripple us in his own image (p. 173)." Or, to put it a different way, as the critic approaches the metaphysical *loci* of Kafka's testament, he tends to become baffled and despairing (as was Kafka himself), omits to evaluate the source and issue of that bafflement and despair, comes to consider the preconceived approach prerequisite to intelligibility of statement, comes to write of that which is clearest to himself, but which may or may not be central to Kafka's own thesis. Then, too, there are those who find some license in ambiguity, as apparently does Dauvin: "*The Trial* is so mysterious, so vague, that many interpretations are possible" (p. 145), or Busacca (pp. 45 ff.), who supplies us a "sampler" of potentially valid interpretations in addendum to his own, without seeming to realize that he thus weakens his argument. The reviewer certainly does not state that there exists but one approach to the analysis of Kafka's writings; he does not fail to appreciate the service of those who have demonstrated the many levels of approach possible; he does feel, however, that there have been too few attempts, such as Professor Swander's, to let the work of art speak for itself as work of art and philosophical statement – too few attempts to isolate those consistencies in Kafka's attitude which suggest the best answers to the greatest number of the most important questions. We cannot answer them all, certainly.

Franz Kafka Today is an important publication – indispensable to the Kafka scholar. For those to whom objectivity is the watchword, there are many encouraging signs: We have mentioned Professor Swander's contribution, and there are others of nearly equal merit; Uyttersprot's structural study of *The Trial*, for instance, is a firm and valuable offering – one upon which the conscientious scholar can build. The incorporated bibliography, the excellence of which we have suggested, constitutes a priceless reference collection for the serious student of Kafka, and alone warrants purchase of the volume.

The reviewer takes this occasion to remark that all who find themselves drawn to the Kafka problem might do well to ponder long and hard the implications of a brief footnote (6, p. 24) to Kate Flores' critique of *The Judgment*. Mention is here made of a diary entry quoted by Max Brod in his *Franz Kafka: A Biography* – an entry which *does not appear* in the Brod-edited *Diaries*. Is this the issue of caprice, carelessness, or some sort of expediency? Most charitably viewed, and with due consideration given our indebtedness to Brod, we seem to have here yet one more bit of evidence to support the feeling that this man, the self-appointed Vicar of Kafka on earth, is somewhat unreliable. When

one considers how little additional information would be needed to upset many of our views in relation to the enigma, Kafka, one is made a bit uneasy by Brod's dubious posture in matters editorial.

University of California, Berkeley

—Eugene E. Reed

Deutsches Dichten und Denken von der Aufklärung bis zum Realismus.

Von Karl Viëtor. Dritte, von Gustav Erdmann durchgesehene Auflage. Berlin: Walter de Gruyter, 1958. (Bd. 1096 der Sammlung Göschen). 159 Seiten. DM 3.60.

Die textlich unveränderte Neuauflage dieser bedeutenden und bei aller Knappheit vorbildlich klaren Übersicht über die deutsche Literatur im bürgerlichen Zeitalter wird allen Germanisten als Ergänzung der inzwischen gleichfalls neu aufgelegten, von Hans Naumann (5.-13. Jhdt.) und Günther Müller (14.-17. Jhdt.) verfaßten und in der gleichen Sammlung erschienenen Abrisse willkommen sein. Die Bibliographie, auf ein Mindestmaß beschränkt, ist vom Herausgeber ergänzt und unter Betonung ostdeutscher Publikationen auf den heutigen Stand gebracht worden.

Trotz der ihm eigenen Objektivität einem Lessing (als Verfasser des *Nathan*), Heine und Börne gegenüber kann man dem Autor des 1936 zuerst veröffentlichten Bändchens den Vorwurf bewußter Deutsch-tümelei nicht völlig ersparen, spricht er doch mit dem Brustton der Überzeugung von der „erhabenen Innerlichkeit germanischen Wesens,“ von „deutscher Art“ und vom „deutschen Geistesmenschen.“ Von diesen Konzessionen an den Ungeist der Hitlerzeit abgesehen ist Viëtors Urteil freilich unbestechlich und gleich bestimmt in Lob und Tadel. Mit beispielhafter gedanklicher und stilistischer Klarheit zieht er die großen Linien der von Gottsched bis zu Fontane reichenden literar- und geistesgeschichtlichen Epoche nach, wobei er auch den kleineren Geistern mit charakteristischen Wendungen und Hinweisen gerecht zu werden versteht.

Viëtor verrät seine Meisterschaft besonders da, wo er das wesentliche Anliegen der einzelnen Dichter und Schriftsteller prägnant zum Ausdruck bringt oder den Gehalt bedeutender Dichtwerke auf engstem Raume zusammenfaßt (wobei er die Kleistschen *Penthesilea* ebenso viel Platz einräumt wie dem ersten Teil des *Faust*). Mitunter gelingen ihm überraschende, im Zusammenhang seiner Darstellung durchaus einleuchtende Formulierungen. So bezeichnet er die *Wanderjahre* als ein „Kompendium Goethescher Altersweisheit“ und Wagners *Meistersinger* als eines der drei größten deutschen Lustspiele. Nur selten ist man versucht, Viëtors Urteil anzuzweifeln, so im Falle des *Tasso*, den er Goethes „erste und einzige echte Tragödie“ nennt. Aber was sind schon ein paar Schönheitsflecke in einem Buch, aus dem der Geist der Klassik selber zu sprechen scheint?

Indiana University.

—Ulrich Weisstein

Johannes von Saaz: Death and the Plowman, or the Bohemian Plowman.

Translated by Ernest N. Kirrmann. = University of North Carolina Studies in the Germanic Languages and Literatures, No. 22. Chapel Hill: University of North Carolina Press, 1958. xviii-40 pages. (Paper) \$1.45.

According to the translator's statement, this slender volume is based upon an earlier diplomatic text published by Alois Bernt and Konrad Burdach in 1917. The present translation is intended "for the perceptive English speaking reader and the student of comparative literature." Five woodcut reproductions embellish the text, and a brief appendix (pp. 38-40) aids the reader in the interpretation of certain textual difficulties. The translator's preface contains two brief lists of references: one of critical editions and commentaries, and another pointing to the two most divergent schools of interpretations of the *ackerman*.

The English speaking reader will be delighted by both the clarity of expression throughout the body of the text and the translator's endeavor to give the subject matter flavor by its characteristic style, and also by having Alois Bernt supply a valuable Preface to the German Edition. The student of comparative literature will appreciate this Preface to the German Edition especially, since it contains a number of interesting elements. Thus, he will find a brief statement concerning the emergence of modern man as well as a brief history of *ackerman* appreciation. He will find references to possible stylistic sources that might have been available to Johannes von Saaz. Also, Bernt dwells upon his own research in the matter of certain external circumstances surrounding the author. Lastly, there are brief comments about the internal and external structure of this dramatic dialogue. When the reader places it into the background thus sketched by Bernt, its increased significance becomes apparent. To be sure, there may be a question as to how and to what extent Death is "the reflection of Satan" (XVI), because this designation at once opens the vast problem area of the origin, nature, and function of Satan in Mohammedan, Hebrew, and Christian literature; however, this point is of minor significance when it is related to the work at hand.

All in all, Kirrmann's translation of the *ackerman* is a welcome addition to the literature relating to the emergence of the modern man.

Michigan State University.

—George W. Radimersky

Deutsche Demokraten in Amerika. Die Achtundvierziger und ihre Schriften. By Eitel Wolf Dobert. Göttingen: Vandenhoeck & Ruprecht, 1958. 233 pp.

The volume consists of a series of short biographies of fifty-five leaders of the German revolutions of 1848 and 1849 with summaries of their more significant writings. It begins with a ten-page introduction and concludes with a six-page summary and a bibliography. The summaries make up the bulk of the work. In them are reflected the personalities and individual interests of the heterogeneous group of political, social, and religious radicals who were loosely and briefly drawn together by their revolutionary activity and who later sought a common asylum in America.

The works discussed include dramas, novels, short stories, biographies, histories, travel books, and scientific treatises, but the largest and most important group of writings deal with political and military events in which the authors themselves participated. For, whatever other

literary aspirations they may have had, these people were first of all journalists and propagandists. Their two favorite themes were the German revolutions and the American Civil War. Other important topics which were treated were the slavery question, women's rights, and the American labor movement.

Most of the works discussed in *Deutsche Demokraten* were printed in Germany or Switzerland and directed to a German reading public. Of the writings which appeared in America the majority were written in German and were presumably intended for German-Americans. Only 39 of some 250 books mentioned were written in English. Judged by their writings alone, therefore, these authors are significant primarily as Europeans and secondly as the intellectual leaders of a compact minority culture in America, while their relationship to the main stream of American writing was slight. In this respect it is noteworthy that at least eleven of the individuals treated eventually returned to Germany. As we have seen in our own day, it is difficult particularly for intellectuals and literary men, the advanced products of a specific culture, to adjust to a foreign environment.

Dobert's book is one which cannot stand alone, since it lacks the restricted focus which a short book must have in order to treat its subject adequately. However, when read against the broader background presented particularly in such studies as Valentin's *Geschichte der deutschen Revolution von 1848-49*, Wittke's *Refugees of Revolution*, and Zucker's *The Forty-eighters*, his work frequently gives a new slant and added perspective to the personalities of the revolutionists and the events in which they participated.

University of Arkansas.

—J. Wesley Thomas

Iwein, eine Erzählung von Hartmann von Aue.

Mit Anmerkungen von G. F. Benecke und K. Lachmann. Sechste Ausgabe, unveränderter Nachdruck der fünften, von Ludwig Wolff durchgesehenen Ausgabe. Berlin: Walter de Gruyter & Co., 1959. 564 + xvii S. DM 20.00.

The fourth edition of *Iwein* by Benecke and Lachmann under the editorship of Karl Müllenhoff appeared in 1877. The fifth edition under the editorship of Ludwig Wolff differed from the fourth essentially in the addition of pages xi-xvii of the preface; the text and notes were photographically reproduced from the fourth edition. The present, sixth, edition is a photographic reproduction of the fifth, issued as a stop-gap to provide copies of *Iwein* until a new version of the text can be prepared by Professor Wolff. This he promises "in absehbarer Zeit."

University of Wisconsin.

—R-M. S. Heffner

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